KINE WEEKLY

**C.E.A.
SUMMER
CONFERENCE
REPORT**

BLACKPOOL
HAS ALL THE GREAT
ATTRACTIONS!
... so has
M-G-M!

"YOUNG MR. LINCOLN"

DRAMA!
ROMANCE!
ACTION!
EMOTION!
The Story of Abraham Lincoln that has never been told!
SANGAMO JOURNAL
20th CENTURY FOX

TWENTIETH CENTURY-FOX PRESENTS
DARRYL F. ZANUCK'S Production of

YOUNG MR. LINCOLN

With
HENRY FONDA
ALICE BRADY
MARJORIE WEAV
ARLEEN WHELA

EDDIE COLLINS · PAULINE MOO
RICHARD CROMWELL · DONALD MEE
DORRIS BOWDON · EDDIE QUILLA

Associate Producer Kenneth Macgowan · Original Screen Play by Lamar

C.E.A. CONFERENCE PAPERS

Pages 7, 8, 12, 13

Kinematograph WEEKLY

No. 1680 Thursday, June 29, 1939. Vol. 268

TRADE EXHIBITION SURVEYED

Pages 23 and 24

C.E.A.'s Record Conference at Blackpool

STALEMATE IN PATRON INDUCEMENT PROBLEM

E. J. HINGE, President of the C.E.A.

Universal Will Spend Extra Million Pounds

CHEEVER COWDIN HAS PLANS FOR FIFTY

AN extra expenditure of five million dollars in production, to be employed mainly on the ten largest pictures on Universal's programme, was announced by J. Cheever Cowdin, head of Universal Pictures Corporation, to a Kine. representative in London on Tuesday.

Mr. Cowdin is paying one of his periodical visits to London to confer with J. Arthur Rank and C. M. Woolf, of General Film Distributors. The visit has no financial significance, Mr. Cowdin said, but it is necessary to come over at intervals and discuss details of product planned with a view to its suitability for the English market.

Universal's schedule for 1939-40 is for 50 pictures, four or five of which are already made. Enlarged studios make production easier, five new stages having been added, with three to be erected. This enables seven units to be shooting at one time and keeps up a steady output.

Mr. Cowdin prophesies great things from ten-year-old Gloria Jean, who is in "The Under-pup." He anticipates she may create a furore similar to that enjoyed by Deanna Durbin.

He is a great advocate for screening British films in America and has a high opinion of recent films sent from this country to New York. Universal is distributing "The Mikado" in America and anticipates a very wide booking. Universal has no colour pictures on its schedule, but is considering a big subject which, if it is set for production, will be made in colour.

Mr. Cowdin is staying in this country for a few days and then proceeding to Paris to survey film distribution in France; then back to America again.

The Dominion, East Barnet, which was opened last winter by Gracie Fields, has recently been acquired from the original owners, Bacal and Lee, by J.H.L. Theatres, Ltd., of which J. H. Lundy is chief.

TUESDAY'S NIGHT SHOW

The Girl from Mexico

RKO-Radio. American (U). 71. Directed by Leslie Goodwins. Featuring Lupe Velez, Donald Woods and Leon Errol.

COLOURFUL, quick-fire romantic comedy built around the stupendous volatility of Lupe Velez. Star and support tireless, gags bright, and musical relief appropriate. Mass appeal a foregone conclusion.

Very good light booking for the crowd.

Arthur Jarratt's Dramatic Challenge To The Independent

VITAL SUBJECTS FOR SHOWMAN DISCUSSION

THE 1939 Summer Conference has achieved a triple record.

Attendances at Blackpool are greater than at any previous C.E.A. Conventions, and the crowds gathered on Sunday at the Trade Exhibition were obviously an earnest of the widespread interest shown by exhibitors themselves in the business proceedings of the Conference.

By Monday morning nearly 700 reservations at the hotels were taken up and the daily attendance at the various meetings and elsewhere is estimated at well over a thousand.

The most remarkable feature, however, was the great invasion of technicians at the preview of the Exhibition. No fewer than 2,300 projectionists and engineers were present, necessitating the formation of a queue 100 yards long. It was a great tribute to the effective educational work of this increasingly valuable adjunct to the Conference.

Outstanding Social Functions

The gatherings at the various social fixtures were on a similarly large scale. The Mayoral reception, the gala presentations of "Poison Pen" and "The Sun Never Sets" were functions at which the invitation lists proved all too restricted. Similarly the Conference Banquet this (Thursday) evening is expected to create a record in acceptances which at the moment look like reaching the 650 mark.

Summer conferences in the past have established a record in the matter of weather which is difficult to explain, but highly satisfactory to the C.E.A. The Association's successful efforts to arrange the most delightful outside conditions for its visitors certainly seem to hold good for Blackpool, and everything points to a new "high."

One thing, however, is certain about this Conference, and it is that although no issues of outstanding importance or perhaps of ephemeral brilliance may have been initiated, it has not prevented the performance of a deal of solid, useful work and interchange of views upon subjects of vital interest to the exhibiting side of the Industry.

Vital Talks on Television

This was obvious at Tuesday's meeting of the General Council at which the lengthy and carefully compiled report on Television was considered with due regard to the importance of the subject, and the action of the Council in referring back an essential recommendation showed that there was no intention of precipitate action pending the outcome of further joint consultations with the K.R.S. It was obvious, too, that the majority of the delegates were faced with the possibilities of almost daily change in the situation that they preferred to await the further report of the Television Committee, and perhaps to hear the point of view submitted by their expert, Major C. H. Bell, in his admirable paper on Wednesday.

The most lively discussion of Tuesday's session was concerned with the vexed question, not of Bank Nights (for the reasoned opposition of the General Purposes Committee to this practice was generally endorsed) but with its affiliated problem of various forms of competitions held as an inducement to patronage.

In this the Council was fortunate enough to have the aid of the experienced views of Arthur Jarratt, the Gaumont-British Theatre chief, who propounded a pretty problem for the delegates as to the widespread adoption of the practice.

G.-B., of course, has been mentioned in this connection, and while the general attitude of the Council was certainly opposed to the use of competitions which they considered infringed the same principle as that of the Bank Night, the difficulty of drawing the line in practice was admitted. The generally accepted solution was that the question should be discussed by a Committee representing the whole Trade.

The business attitude was also reflected in the papers of Capt. Norton on "Film Production Problems," Mr. Knopp's examination of local authorities' requirements, and Reginald Stamp's exposition of the responsibilities of licensing bodies.

Continued on page 6

CIVIC VISIT TO TRADE EXHIBITION

Friese-Greene Memory Honoured

THE usual Mayoral visit to the Trade Exhibition was this year more than a gracious gesture of courtesy, for the opportunity was taken by his Worship to pay striking tribute to William Friese-Greene, the father of kinematography.

A tribute to the Exhibition was paid by the Mayor, who considered it a milestone in the history of Blackpool.

The Mayor (Alderman W. Rostron Duckworth, J.P., M.P.) was received and introduced to the large attendance by Captain Paul Kimberley, chairman of the Exhibition committee.

Speaking through the public address equipment, his Worship recalled that that was the fourth C.E.A. Conference held in Blackpool since 1918.

Finest in the World

In 1930, when the Exhibition was held as part of the Conference programme, the Exhibition played an important part owing to the fact that sound had been married to silent pictures and new equipment for reproducing sound to pictures was first shown at that Exhibition. This year's Exhibition he considered the finest exhibition of its kind in the world. Forty-two of the leading equipment firms were taking part.

It was estimated that the value of the exhibits was approximately £200,000.

After referring to the visit by projectionists from all parts of the country on Sunday, the Mayor said he felt the Exhibition set up a milestone in the history of Blackpool.

The Conference and Exhibition had also been attended by visitors from the Colonies and architects and technical experts from municipal authorities.

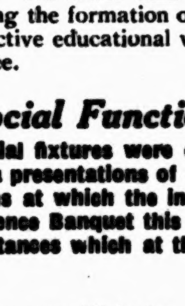
Mayor Visits Stand

After Captain Paul Kimberley had thanked the Mayor and Mayoress for the interest they had shown, they made a stand-to-stand survey of the Exhibition.

When the Mayor visited the KINE. stand he was welcomed by S. G. Rayment, the Editor, who handed him a laurel wreath tied with a Union Jack and red, white and blue ribbon. This he placed underneath the photograph of William Friese-Greene, father of kinematography, who took out master patents on June 21, 1889.

Mr. Rayment introduced the Mayor to Kenneth Friese-Greene, son of the pioneer with whom he engaged in friendly conversation. The Mayor recalled that he knew Kenneth's brother Graham. He had received the following telegram from Claude, another brother, that day reading:—

"Sincerely regret production prevents my attendance. Wish to express my gratitude to you, to the exhibitors of Great Britain and the KINEMATOGRAPH WEEKLY for the kindly gesture, in which my family join me.—Claude Friese-Greene."



BEN GOETZ

M-G-M British Lines Up Six More

BEN GOETZ ANNOUNCES TITLES AND POSSIBLE STARS

AN ambitious schedule for Metro-Goldwyn-Mayer's British unit was outlined by Ben Goetz, the company's production chief in this country, at the reception given to Robert Montgomery on Tuesday. This popular star, who, like Mr. Goetz, arrived in England from America on Monday, is to make two pictures during his ten months' stay.

There is the distinct possibility that after completing his M-G-M duties Bob Montgomery will extend his stay to make "Doctor's Dilemma"—a G. B. Shaw story—for Gabriel Pascal.

With regard to the immediate M-G-M schedule, which will probably be carried out at Denham studios, Robert Montgomery is to start work in a month's time on "Busman's Honeymoon," a Dorothy L. Sayer story. Richard Thorpe has been signed as director.

On the completion of this subject, "A Yank at Eton," with Mickey Rooney starred, is to be made before Montgomery's second, "Earl of Chicago," a gangster story by Brock Williams, goes before the cameras. Norman Taurog, of "Boy's Town" fame, has been signed to direct the Rooney subject, background shots for which were taken on the *Queen Mary* on Monday.

Later on, "National Velvet" is to be made, with, possibly, Spencer Tracy.

In the meanwhile, Victor Saville is extending his stay in the U.S. to complete preparations for Robert Donat's next two films, "Ruined City," by Nevil Shute, and "Beau Brunneel."

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PAPERS AT THE CONFERENCE

PAPERS delivered at Conferences such as that held at Blackpool this week carry, in their form of presentation, a great weakness: it is impossible for those who hear them to master their subtleties sufficiently rapidly to subject them to the critical discussion they deserve.

Many a paper, carefully composed or brilliantly phrased, carries in its complex sentences an idea which demands comment or contradiction, but because the mental processes of those who listen fail to apprehend readily the points at issue, the moment passes and the opportunity is lost.

It would be advantageous for listeners to be handed a typescript at the opening of an address, so that eye might help ear to a correct understanding of the opinions uttered or the facts presented in order that approval or challenge might be readily forthcoming.

Among those delivered at the Blackpool Conference, the paper of the Chairman of the L.C.C. Entertainments Committee is one which would be the better for such treatment. Mr. Stamp covered a very wide range of subjects, and taking his municipal position very seriously was inclined to dogmatise here and there on matters upon which his hearers might quite reasonably have different views. His brilliance of utterance, in the absence of typed copies of his speech, was apt to obscure, by its very attractiveness, the points made.

One might set against Mr. Stamp's claims the speech of Mr. Knopp, who, it may be opined, feels that licensing authorities frequently exceed the powers granted them under the Cinematograph Act, 1909, which powers are confined to precautions to ensure public safety. He points out, for instance, that in matters concerning ventilation, authorities make regulations which have as their aim the comfort and not the safety only of their patrons, and it is questionable whether the Act as it stands gives them that power.

Captain Norton's paper, the outcome of ten years' anxious experience in the film Industry, not only emphasises the folly of financiers who emptied their purses into the hands of any promoter who asked for money, and the race to put up redundant studios, but the folly, also, of those people who were ready to pay absurdly high salaries to stars, while starving the writers who provided the story. He also sees too much of the money which should have gone back into film production expended upon costly selling methods.

Major Bell's paper, important, perhaps, more than the others because of its conscientious survey of television achievement and possibilities, deserves to be read over and over again. It is full of advice, instruction and warning: merely to listen is to fail to take its message in, so complicated a matter is that with which he deals. The paper should be printed and circulated as a booklet to every exhibitor.

The subjects set for to-day's discussion cover two very important matters which affect the exhibitor "right where he lives," to use an Antipodean phrase. The technical training of the projectionist in view of important scientific advances cannot be left at haphazard, and the business and financial problems of the exhibitor, which is A. B. Watts' subject, are equally important,

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Long Shots

EXUBERANT BLACKPOOL — UNIVERSAL CHIEF HERE—M-G-M's BRITISH PLANS—LORD TYRRELL BEREAVED—KING-HALL AS LUNCHEON GUEST—TAX CAMPAIGN ECHOES

IF W. R. Fuller's prophecy turns out accurate, Blackpool Conference will break all records. He anticipates that by the end of the week he will have registered a thousand exhibitor visitors, and in addition to these are the Trade personalities, and Sunday's amazing invasion of projectionists from nearly all over England. Many visitors are making a full week of it; 600 hotel reservations had been taken up on Sunday.

THE North, with its more limited Sunday opening areas, provided better opportunity than Folkestone last year for projectionists to visit the Exhibition. The 2,300 or so who descended on the Trade exhibition soon became infected with the live Blackpool spirit, and added jollity to their journeys of inspection.

IT was very noticeable that a very big proportion were circuit projectionists. One and all manifested a quick and intelligent interest in every new development, and even the fact that they had had to queue up for over a hundred yards did not damp their enthusiasm. Stall-holders had a gruelling time, answering technical queries and at the same time trying to keep the human tide flowing steadily on.

GREAT interest was shown in the big portrait of W. Friese-Greene exhibited on the KINE. stall, and a large number of visitors had read, a day or two before, the story of Friese-Greene's life and struggles in the *Daily Herald*.

WITH quick intuition, the Mayor of Blackpool, when he laid the laurel wreath on the portrait of Friese-Greene on the KINE. stand, recalled his personal contact, when in London, with Graham, the third Friese-Greene brother. He read a wire from Claude, and then had an animated conversation with Kenneth, proving that he had a keen, well-informed knowledge of the Trade. Then, with appropriate remarks, he placed the wreath on the photograph.

BLACKPOOL doesn't know the meaning of the word overcrowded. Everything at the Conference breathes the spirit of the place, and, needless to say, "Poison Pen" crowded the Princess Theatre. Associated British heads dealt manfully with an over-subscribed invitation list, enlarged by anticipation of the festivities at the hotel afterwards, and the G.F.D. show on Wednesday was equally strained by the record attendance. C. M. Woolf and J. H. Seidelman made the trip from London.

A TYPICAL gesture on the part of the C.E.A. President, characteristic of the easy friendliness and helpfulness which have made him so popular, was the taking over from W. R. Fuller the task of reading the long reports which falls to the Secretary's lot. The General Secretary is suffering from a chill and thus his voice was not at his best. With an easy gag he half-apologised for his Tyneside-Kent dialect.

AN interesting rumour behind the scenes in the hotels of Blackpool concerned the possibility of S. K. Lewis, of Birmingham, standing for vice-presidency at the next opportunity. There is no doubt Mr. Lewis is a man whose ability has always been conspicuous, and in recent years his Trade stature has increased. I remember some years ago his name was mentioned for high honours in the Association, but the reason he went no further then—that he was a salaried official and not an exhibitor in his own right—does not now apply.

I MET J. Cheever Cowdin, chief of Universal in America, for the first time on Tuesday. Tall, spare, with a keen face, and a smile that ever flitted around a mobile mouth, he chatted modestly of his work for Universal, but with great enthusiasm for his company's product. He had only come over to chat with C. M. Woolf and J. A. Rank, he averred, conversation being a better medium than letters. His story is on another page.

J. H. SEIDELMAN, Universal's foreign manager, who was also present, showed me the medal which the Parents' Society in America had given him for presentation to C. M. Woolf for sending over "The Mikado," which was the best children's picture of the period during which the medal was presented. C. M. seemed very pleased to be the recipient of this recognition.

WITH the arrival of Robert Montgomery in this country and the scheduled visit of Mickey Rooney shortly, M-G-M is pursuing its policy of introducing top-line American stars in its British productions. In addition, British artistes are benefiting from the exchange system, the latest star to go to the States being Greer Garson, who has been assigned the major rôle in "Susan and God."

J. CHEEVER COWDIN

SAM ECKMAN, managing director of M-G-M, and Ben Goetz, British production chief, who also arrived in England on Monday, were present at the reception held for Bob Montgomery at the Carlton Hotel on Tuesday. Bob, who, by the way, said his wish to play dramatic parts is genuine, is looking forward to starting work on his two films over here, "Busman's Honeymoon," a Dorothy L. Sayers story to be directed by Richard Thorpe, and "Earl of Chicago," a Brock Williams gangster story.

HE hoped, time permitting, to make a third picture before his return, but in this case it would be for Gabriel Pascal, Bernard Shaw's "Doctor's Dilemma" being the subject. Ben Goetz, who has just returned from a business trip to the American company, outlined M-G-M's impressive British production schedule, which is reported fully on page 3.

DEEP sympathy is being expressed this week with the President of the British Board of Film Censors, Lord Tyrrell of Avon, G.C.B., G.C.M.G., K.C.V.O., on the death of Lady Tyrrell, which took place on Sunday last Lady Tyrrell had been an invalid for a number of years since an accident, when she was knocked down by a motor vehicle. The funeral took place yesterday, Wednesday, at Fulham, a Requiem Mass being held at Brompton Oratory at 10 a.m.

TWO other notable people with associations with the Board of Film Censors were also in the obituary list of Monday's *Times*. These were Dame Ogilvie Gordon, formerly chief of the kinematograph committeee of the National Council of Women; and Sir Frederick Hobday, a famous veterinary surgeon, who was on the Animals Committee of the Board. Both were outstanding personalities in their respective spheres.

I KNOW most people in the Trade are more concerned with the present state of international conditions than ever before, and there is an unusual fitness about the selection of the guest speaker at the next Cinema Luncheon Club meeting. He is Commander Stephen King-Hall, whose reading of foreign politics is second to none. Wilfred Phillips, of Odeon, is in the chair, and the date is July 12.

THE KINE. had been put to bed last week when the dramatic news of the withdrawal of the Excise Duties was given out. A "stop press" slip enclosed in the paper enabled the news to reach readers promptly.

NOBODY expected such a sudden surrender by the Government on this issue, and even the drafting committee which authorised the screen and newspaper appeal were taken aback. Committed to page advertisements in various papers, they used the space to utter a courteous word of thanks to the Chancellor for his concession.

ANYHOW, the withdrawal of the proposals represents a triumph for those who so assiduously worked to present the Trade's case, and—when the Government amendments were so meagre—resolved to present the case in a more outspoken manner. Once again the quiet reserve and determination of David Griffiths must be mentioned with high approval. He made a good impression everywhere

I FIND a suspicion lurking around the Trade that the Government would not have embarked upon the film tax without taking the advice of someone either at present connected with the Industry or with past experience of it. Naturally, names have been sought for—and mentioned—but these are only guesses, and not altogether convincing at that.

ALTHOUGH conditions of trading on the Continent have not been favourable during recent months, Cecil Cattermoul is able to chronicle a steady increase and this has obliged him to engage larger premises for his expanding activities as Cattermoul Film Services in the export business.

HE has moved this week into offices on the seventh floor of the new Colquhoun House in Broadwick Street, where he has a view northward which, were it not for the curvature of the globe, might enable him to see the Svensk Filmindustri premises in Stockholm, whose interests he so ably represents in London. He tells me he is shortly expecting a visit from his Swedish principal, Olaf Anderson, one of the outstanding film figures on the Continent.

REGGIE FOORT is hoisting his slacks on Sunday night to make a wireless appeal, as an old shellback, for the British Sailors' Society, a very deserving organisation which serves the needs of men of the Mercantile Marine, their widows and dependants. Reggie deserves well of this Industry in such a cause, for he has made himself a popular "fan" among wireless listeners, thus indirectly securing publicity for the film Industry with which he was so long associated.

K. S. HIRLEKAR, Founder of the Motion Picture Society of India, and sponsor of the Indian Motion Picture Congress which recently celebrated the Silver Jubilee of the Industry in India, is here as representative of the Congress. He is also technical adviser to Agfa Photo Company in Bombay and Hon. Secretary of the Amateur Cine. Society of India. From India he went to Zurich to attend the fifth International Amateur Film Congress.

P. L. PALMERTON, managing director of Western Electric Co., Ltd., arrives in London on Friday from a business visit to New York, during which he conferred with executives of Electrical Research Products and Western Electric Co., J. H. Riley, chief engineer of Western Electric Co., Ltd., who accompanied Mr. Palmerton to the United States, will sail from New York the same day in the *Mauretania*.

THE claim of British Movietone News to be one of the speediest newsreel purveyors was fully justified on Thursday with its efficient treatment of the King and Queen's welcome home. A three-minute sequence, containing excellent shots of the tremendous welcome given Their Majesties in Southampton and London, was dispatched to subscribers for inclusion in their current issues on Friday morning—a commendable feat when it is realised that hundreds of copies had to be printed within a very few hours.

AMONG recent recipients of the R.D.I. (Registered Designer for Industry) award of the Royal Society of Arts is included the name of Lawrence Irving, the film art director and stage designer, who was responsible for the settings of "Pygmalion" and many other well-known films. This is the first time this award has been given to a film producer-art director.

FREE from the cares and troubles of studio life, a party of two hundred odd members of the Association of Cinema Technicians travelled to Margate on Sunday for their annual outing. A colleague who had joined them tells me of the happy time had by all despite the rather unfriendly weather conditions. A special train carried the party to Margate, where in the short interval before lunch the hospitality of G. H. [illegible], Secretary of the Association, was enjoyed. Excellent arrangements were made for luncheon and tea, while the time in between and after was well spent by individuals in the many entertainments and amenities of this popular resort.

THE STROLLER.

PARA. DIRECTORS RE-ELECTED

KINE. New York Cable from Motion Picture Daily

ALL SIXTEEN PARAMOUNT directors re-elected at stockholders' meeting. Barney Balaban reports studio showing a profit; foreign revenue substantially maintained. All officers re-elected by board.

COMMITTEE FORMED to plan a series of short wave programmes to start in July on behalf of film industry to broadcast daily to Europe and Latin America in five languages.

ERICH POMMER sailing on the "Normandie," arriving London July 3. No Paramount deal has been set. He will discuss things further with David Rose on arrival in London.

CLOSE-UPS

By

Screencomber

THE DOORMAN SAYS

"SLAP me down with a piece of Blackpool rock," said the Commissionaire, "but they 'aven't sent you to the Conference after all? Lor chase me up the Tower, but 'ere's you doin' the little Cinderella to the Editor's Ugly Sister. Shove me round the Exhibition, but the little old Editor couldn't miss a show like that. Knock me off the North Shore, but they ain't half goin' to miss you this year. Talk about the illuminations, me and you showed 'em something about getting lit up down at Folkestone last year. But with the little old Editor there, everything's goin' to be all right. Uphold the dignity and everything, whereas you can't hold anything, speaking for yourself. And it's all going to be all right at the office with the old Associate Editor in charge, though without being personal he looks as if he could knock back a pint or two with the best of us. Stuff me with Conference papers, but it just shows you what goes on."

TENSION ON WARDOUR STREET

NERVOUS tension is felt on the Wardour front following the high-handed attitude adopted by Herr Adolf Screencomber's Filthy Shirts in declaring a boycott of the Street. In an effort to make certain prominent film executives lose face (starting from the third chin) before the natives, a number of renting officials have been stopped and searched. One prominent, and we mean prominent, renting chief had to submit to the indignity of being stripped in public, but on seeing his figure his clothes were hurriedly returned. A well-known film financier who was stopped and searched is believed to have got away with some of the Screencomber Storm Troops' shirts. A renter was even attacked in his favourite grill room and pelted with caviar. Interviewed later he stated: "The action of the Storm Troopers was high-handed in the extreme, especially as it took place in front of some of the usual gang in the grill. It was not even the best caviar, but the stuff we serve out to film critics."

A complaint has already been lodged with the Government, who have asked that the Trade remain patient lest the situation be aggravated. It is believed that these incidents are being created to divert attention from Blackpool and as a reprisal for the Editor's refusal to allow Herr Screencomber to attend this year's gathering. In the meantime, it is expected that a number of renting organisations will withdraw their advertising as a protest and the usual apology will be sent to the film travellers.

SERVICE SECTION

SO successful was our recent potted synopsis of current attractions, and so helpful have they been to exhibitors, who like to read at a glance what the whole darned thing's about, that we append herewith a further series for the busy bookers:—

"Dodge City."—A tale of adventure on a by-pass road which helps speeding motorists to avoid the actual town itself.

"Union Pacific."—The romance of a marriage that surprisingly enough turned out to be a peaceful one.

"Jamaica Inn."—A story of the old and [illegible] English sport of cricket, working up to the terrific climax where the West Indians go in to bat.

"The Adventures of Robin Hood."—All about the trouble they have in robbing a certain Mr. Hood.

BUT WHY?

An exhibitor called Doakes
From Sevenoaks
Nearly chokes
And occasionally has strokes
When he mets some of the renting
blokes.

AN APOLOGY

CONSTANT readers of this column will have observed that the only time it develops into a funny column is when somebody else says something funny, so that it hasn't been funny for months now. One of the main reasons, to our way of thinking, being that the usual influx of film stars has been a trifle late this year. I read, however, that a boatload has just arrived, and if they get over here from Paris they are bound to tell the Press boys some amusing things in time for next week's issue. Failing that, they are a crowd of people going up to Blackpool to read papers at the conference, and there is almost certainly someone who will say something that will make us laugh. So look out for laughs in next week's issue, unless, of course, we have to write the darned thing ourselves again.

HECKMONDWIKE JOTTINGS

An exhib. of Heckmondwike
Used to lord it around on a bike;
But with share terms and bars
He now takes tramcars.
When he can't afford these, then he'll hike.

M-G-M WILL NOT SUPPLY FILMS FOR TELEVISION

Statement of Policy by S. Eckman

OPPOSED ALSO TO BIG SCREEN

THE use for television purposes of any form of film subject will not be permitted by M-G-M.

This announcement by Sam Eckman, Jun., is the first statement of policy made by a renter executive in regard to the supply of films for television.

Mr. Eckman also states that his company is unequivocally opposed to the installation in its theatres of the big screen.

The statement, which was issued on the eve of the discussion regarding television at the C.E.A. conference in Blackpool, informs the Trade of the general attitude of Metro-Goldwyn-Mayer towards television.

"Careful consideration has been given to all the points raised and made at the conference with the Postmaster-General that the Joint Trade Committee attended," Mr. Eckman states. "Also to all points discussed between the C.E.A. and K.R.S. Committees.

"As a result I am authorised to announce on behalf of my company that we shall not permit the use of any of our films, whether they be features, shorts, or trailers, new or old, for television purposes.

"I am also of the opinion that exhibitors should not re-diffuse public events in their kinemas. Though Metro-Goldwyn-Mayer operate only the Empire Theatre and the Ritz Theatre, it is not intended to instal a large screen and thus help to popularise a form of entertainment which will only assist in building up competition.

"Quite naturally, attempts are being made to whip up excitement and whet the public's interest in merchandise with a price tag. But it is well to avoid being swept up in a wave of excitement created principally by those who have something to sell.

No Cause for Worry

"The need for current worry over television is, in my opinion, a remote one for this Industry. I therefore respectfully suggest that the exhibitor takes it all in easy stages, and, figuratively speaking, does not permit the blood pressure to mount.

"It is easy to conduct an experiment, but much more difficult to maintain it within reasonable limits.

"A great deal is being said about not standing in the way of progress. But this is a generality. The hard fact confronting the Trade is that there is sufficient competition of one sort or another already. And the opinion has been expressed that if the kinema offers as much as the home, *i.e.*, televised programmes plus the film programme unavailable to the home, the kinema would have a decided advantage. That, in my opinion, is a fallacy. People remain at home, for whatever the reason may be, because they prefer doing so. But when they have the urge to go elsewhere, whether it be on account of entertainment being offered or for any other reason, nothing will compel them to remain indoors.

"The technique of television is altogether different from that of the film. Even its greatest enthusiasts will admit that it will be a long time before it is perfected to an extent approaching that of the film.

"Exhibitors, therefore, should not be 'panicked' into the imminence of a great danger, merely because ten or twelve national events, at the most, are arousing a certain degree of public interest.

"It is well to remember that these events invariably take place at times when the opposition to the kinema is small indeed.

"In the circumstances, I think it right for the Trade to be informed of the decision of at least one of the major film companies, and it is for that reason that this statement is being made."

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INDUCEMENTS TO CHILDREN

Prosecution at Sheffield

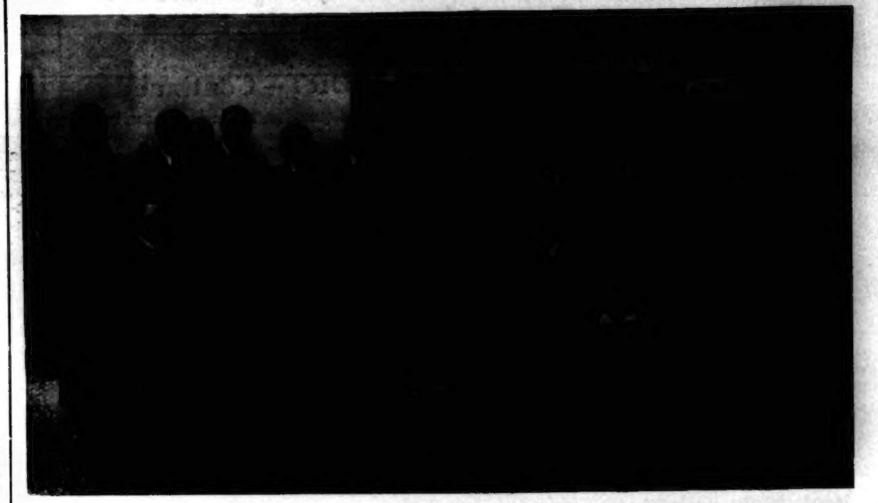
Gordon Edward Ray, manager of the Regent Theatre, Upwell Street, Sheffield, was fined a total of £10 on two charges at Sheffield on Tuesday for overcrowding the kinema at a matinee on May 13. Charges came under the Public Health Act, 1936, of not securing means of proper egress and ingress.

W. A. Williams, prosecuting, said the defendant was liable to total maximum fines of £70.

On May 13 the police visited the kinema and found thirty children standing within a door marked "Exit." The children were crowded together in seats, some sitting on the arms, others on children's knees, and some standing two deep between rows of seats. There were 485 seats in the kinema, and no fewer than 697 children and nine adults were actually in the theatre.

Defendant admitted full responsibility. He said it was his first matinee, and he did not want to break any laws. He was very sorry. He was giving a special present to the children, and he had tried to turn many away.

S. COAST ODEON MANAGERS IN CONFERENCE



Odeon managers in the South Coast area held a conference at the Odeon, Worthing, recently, under the chairmanship of S. H. Parsons. The picture includes (back row, left to right): E. G. Bowker, Croydon; G. V. Jelly, Horsham; H. A. Lucas, Surbiton; W. R. Bennett, Bognor; G. G. Higham, Kingston; —. Hilcox, Ambassador, Cosham; C. Huxtable, Kemp Town; —. Webb, Southsea; L. Benjamin, Palladium, Brighton; L. Thompson, Walpole, Ealing; H. J. Brett, Ealing; C. Garside, Swiss Cottage; B. V. Rogenhagen, Redhill; —. Vicary, Wallington. (Second row, seated): S. Stevens, Worthing; C. Brown, Tolworth; Miss Evans; S. H. Parsons, area administrator; Miss Abernathy; —. Fisher, technical administrator; Mrs. J. C. Brewer, Lewes; P. Reed, Portsmouth; F. J. Walsh, Epsom. (Seated on the floor): Mr. Jelly, assistant manager at Worthing

FRESH APPROACH TO K.R.S. ON SURFEIT SUGGESTED

G.P. Committee's Report

APPRECIATION OF TAX CAMPAIGN

SPEAKING at the General Purposes Committee, Major Gale said one of the subjects with which they had tried to deal from time to time was redundancy; if the subject were revived there was a possibility that the renters might be prepared to do more than they had done in the past.

He suggested that the association officers should make overtures to the K.R.S. for reopening the redundancy question.

On the next occasion they might be much more successful, and if there existed any other problem to be dealt with the K.R.S. the association should go ahead with it.

The PRESIDENT said that the suggestion which had been made would go before the General Purposes Committee.

J. X. PRENDERGAST: The proper plan is to bury it. (Laughter.)

A letter from the Manchester branch on the subject of free shows was referred unread to the General Purposes Committee.

The meeting lasted about an hour and it was decided to hold the next General Council meeting in London on July 12.

Action Against Tax

Concerning the Excise Tax, the General Purposes Committee formally reported on its activities, some of which have already been reported in the KINE.

The President outlined the action he had to take without consultation with a Committee, and his action was endorsed.

The withdrawal of the Excise Tax by the Chancellor of the Exchequer rendered it unnecessary for the Committee's deliberation to be set out at length.

Whole Trade Affected

In Tuesday's discussion of the report, President E. J. Hinge said that some members considered that the association should have taken a single line policy instead of linking up with the K.R.S. in an approach to the Chancellor.

The subject was viewed as one that affected the whole of the Trade, and therefore demanded the united action of all its sections.

Although the K.R.S. had announced that the tax, should it become operative, would be passed on, that statement did not alter the C.E.A. view that united effort was essential in the circumstances.

Had not the tax been removed and it became a question of a tussle with the K.R.S., Mr. Hinge declared that he would have acted just as strongly in coming to grips with the Renters' Society.

A vote of thanks was accorded the President and officers for the work done on the Excise Tax campaign.

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MAURICE ELVEY'S NEW UNIT

British Consolidated Films

Maurice Elvey has formed a new company in association with K. C. Alexander and G. Aird Whyte, under the title British Consolidated Pictures, Ltd., with offices at 199, Piccadilly, W.1.

This follows the exclusive announcement in KINE, four weeks ago that Elvey intended to form his own production unit. The first production will be "Sons of the Sea," with Leslie Banks in the leading rôle, from a story by Maurice Elvey and Gerald Elliott.

It is understood that tests are being conducted with a view to using colour, and the system used will possibly be Dufaycolor, for Grand National release.

The film is being made with the full co-operation of the Admiralty, and Commander Thomas Woodrooffe is acting as technical adviser.

The new company is associated with Liberty Films and Anglo-French Films.

World Rights of "Pinocchio" for RKO-Radio

DISNEY'S SECOND FULL-LENGTH FEATURE

IN face of fierce competition from other major film renting organisations, RKO-Radio has secured the world distribution rights of "Pinocchio," Walt Disney's second full-length feature.

This important statement, announced in a cable received from Ralph Hanbury, managing director of RKO-Radio, who is currently attending the company's annual International Sales Convention in America, brings to a successful conclusion one of the most sensational deals arranged by RKO-Radio in recent years.

Walt Disney's decision to allow RKO-Radio to handle "Pinocchio" was undoubtedly influenced by the successful world-wide release of the record-breaking "Snow White and the Seven Dwarfs."

Opening in New York at the Radio City Music Hall, the world's largest kinema, where in a five-week run (two weeks more than any other film has ever played at the Music Hall), it amassed an amazing total of £105,000. This sensational performance was repeated in all parts of America and Great Britain. Running 36 weeks at the New Gallery, "Snow White and the Seven Dwarfs" became the West End's greatest box-office success ever. On general release, box-office and attendance records were broken in all parts of the country, and to-day, with the film still to fulfil many dates, it has grossed a monetary total far in advance of any motion picture exhibited in Great Britain.

In view of the huge public support of "Snow White and the Seven Dwarfs" and the current demand for Walt Disney's short product, it is no exaggeration to state that "Pinocchio" will be the most eagerly anticipated film of the forthcoming film season.

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Leatherhead's New 1,300-Seater

THE CRESCENT OPENED

Leatherhead, in Surrey's quiet country, saw the inauguration of the Crescent Kinema on Monday evening, and a packed house gave the new theatre a rousing reception.

In keeping with the town's rural dignity the opening ceremony was limited to one introductory speech, and the highlight of the scene in the entrance foyer was the filming of sections of the crowd by Movietone News cameramen, as the folk entered the theatre.

H. G. Prickett, the general manager, introduced the theatre to the audience, stressing the salient qualities of the new building, mentioning the large quantity of British material used in the construction of the building.

Later in the evening Don Compton inaugurated the Lafleur organ, and its unique illuminated console.

Termed "Leatherhead Hospital Night," the proceeds from the opening performance were given to the local hospital, and the inaugural programme included "Just Around the Corner" and "Down on the Farm."

Responsible for the plans of the Crescent were Professor A. E. Richardson, F.R.I.B.A., etc.; C. Lovett Gill, F.R.I.B.A., and A. Percival Starkey, and their oriental treatment of the brick-faced facade is restrained yet appealing.

NEED FOR A FORMULA ON "INDUCEMENTS"

Circuits Promise "Sympathetic Consideration"

GENERAL COUNCIL REPORT—Continued

THE outstanding feature of the proceedings of the General Council of the C.E.A., apart from the enthusiasm with which E. J. Hinge was received, sure evidence of the President's popularity, was the keen debate which followed the reception of the report on the "Bank Night" practice.

Tuesday's discussion revealed an interesting clash of opinion. Stress was laid upon the difficulty of drawing the line in the adoption of inducements to patronage in order to enable exhibitors to achieve an economic turnover.

The alternatives of cutting admission prices on the presentation of four-house shows were mentioned among other inducements to revive patron interest.

Both J. Pollard and J. X. Prendergast emphasised the danger of the "Bank Night" policy infringing on the conditions imposed by local authorities.

Bank Night Fallacy

The General Secretary brought to the notice of the committee the investigations which he had been making concerning bank nights, from which it was clear that if a bank night was to be of any use to a member there were other considerations that would arise than the legal question as to whether a bank night was a lottery.

If a bank night is to be of any value to an exhibitor it must attract a large crowd around the kinema on the bank night, and if this happens it will probably render the exhibitor liable to trouble under two headings.

The first may be a police prosecution for general obstruction. The first place to introduce a bank night was a music-hall in South London, which was recently prosecuted by the police in consequence of the crowds that assembled, both in the vestibule and outside the music-hall. The prosecution was successful. This case has not been reported, and since it occurred the music-hall happens to be closed.

The Licensing Position

The second point arising is that there is a certainty of trouble ensuing with the Licensing Authority.

No Licensing Authority is likely to be prepared to allow the congregation of crowds waiting to hear the announcement of the winning number, which effectively blocks the exits to the kinema.

As a matter of fact, in one place where bank nights were being conducted the chief of the fire brigade made very strong representations to the Licensing Authority that he was not prepared to accept the responsibility for dangers arising through fire or panic on account of the crowds assembling outside the kinema on the weekly bank night. The kinema in question has since ceased bank nights.

It will be perfectly obvious, therefore, that if neither of these conditions arises bank nights are not worth having. If, on the other hand, they do arise members can know that they are more or less assured of trouble that they cannot lightly ignore.

It was agreed that the General Secretary should communicate this information to the members.

It is already known that the Association is entirely opposed to bank nights as being most undesirable in this Trade, and with this additional information anybody contemplating instituting a bank night may also know that trouble may ensue from complaints by his opposition, and that when reference is made to the Association that no support will be forthcoming.

Inducements to Patrons

The complaint recently made by the London and Home Counties branch of the C.E.A. that certain circuits were offering extraneous inducements to patrons attending their theatres has been investigated by the General Purposes Committee of the C.E.A., which refers to the difficulty of arriving at a formula which will lead to the abandonment of this policy.

The matter of a tie-up between Gaumont-British and Butlin's Camps was brought before the committee as the result of a complaint from the London branch. Another member has drawn attention to a tie-up between Odeon Theatres, Ltd., and a permanent hair waving demonstration.

It was pointed out that it would be advisable in the first instance to get the reactions of the circuits to this form of exploitation, intimating at the same time that the association deprecated such tie-ups.

Since the date of the meeting it has not been possible to arrive at a formula.

In so far as the circuit position is concerned by virtue of the fact that anyone anxious to effect a tie-up with a circuit can make arrangements with one central office, such facility produces a number of attractive offers to the circuits.

Preliminary inquiry of the Gaumont-British Corporation has elicited the information that they have run these tie-ups for a number of years with Butlin's Camps.

Inquiry of Arthur S. Moss, of Associated British Cinemas, has elicited the information that if suitable formula can be discovered he will consider it.

There had not been time to approach Odeon Theatres, Ltd.

Arthur Jarratt's Challenge

The committee concludes with the remark: "That is the position at the moment. It may be possible to present a more comprehensive report to the July meeting."

A. FREEDMAN initiated a keen debate on the subject of Bank Nights and other competitions.

ARTHUR JARRATT, of G.-B., was invited as a visitor by the president to give his views. He stated that he had examined what had happened in this connection during the last 12 months. He had found that both circuits and independents had subscribed to this policy.

A.B.C., Odeon, Gaumont-British and a large number of independents all over the country had held competitions. Indeed, when the speaker said "How many progressive exhibitors could get up and truthfully say they had not engaged in competitions of any kind" there was a titter of amusement.

When one delegate held up a lone hand Mr. Jarratt went on to remark how could the Council ask circuits to do something unless it could also bind the independents.

A Circuit Undertaking

If evidence were forthcoming that the C.E.A. could bind the independents to do a certain thing then the circuits would fall into line.

"You cannot bind circuits without binding your members. It is for you to find a formula. Do that and bring it to us and I promise it will be sympathetically considered."

J. X. PRENDERGAST asked the president whether he could bind anyone as Mr. Jarratt had suggested.

MR. HINGE: I would like to think I could bind Mr. Prendergast.

MR. PRENDERGAST retorted that if members could not be bound the field was wide open. "Let us know those of us who are stupid enough to be honourable," he added, "and the others will know just what can be done."

Jam-Jar Days Again

F. W. MORRISON said it was regrettable that exhibitors should have to face those adjuncts to legitimate competition in entertainment.

"We call ourselves a business with millions of capital—a successful business—and yet we are sitting down to the methods of the showmen of the early days of the Trade. It is not a legitimate way to conduct our Trade. I am ashamed and amazed that there should be a discussion of this nature in the General Council."

After a casual reference to the talk of splitting independents and circuits into separate camps, MR. MORRISON said if trouble with big money competition continued it would be time for independents to get together to consider whether it would be wise or advisable to be linked with those who were so concerned about getting an extra sixpence or shilling into their kinemas. Don't let us go back to the jam-jar system, he added.

T. H. FLIGELSTONE said the subject was one which directly concerned the London and Home Counties branch. More time should be spent, he thought, in deciding exactly what was a bank night.

Cheapening Entertainment

K. NYMAN commended what he considered was the constructive suggestion made by Mr. Jarratt. If competitions were wrong in principle let the subject be hammered; but was it good for exhibitors as a whole that they should cheapen themselves in the eyes of their public by the holding of competitions and the giving of inducements in order to secure patronage. Was not that tantamount to admitting that their entertainment itself was not value for money?

The question of Bank Nights should be discussed by a strong committee representing the whole of the Trade.

A. J. POLLARD considered that the solution of the problem would be for the local authorities to forbid competitions and the giving of inducements.

Several members supported the proposal for the setting up of a committee to inquire into the matter.

The report of the General Purposes Committee was adopted.

CHAIRMEN OF HOST BRANCHES

W. S. GIBSON, Chairman, Northern Branch

HENRY SIMPSON, Chairman West, Lancs Branch

A. PEEL, Chairman, Manchester and District Branch

R. P. RUTHERFORD Chairman of North Western Branch

GOLF TOURNEY RESULTS

J. Dobson Wins C.E.A. Challenge Cup

Eighty-six cards were taken out for the golf tournament held in connection with the summer conference played over the course of the Royal Lytham and St. Annes Golf Club on Monday—74 by gentlemen and 12 by ladies. Weather conditions were ideal.

Here is the list of the prizewinners, who received their awards from the Mayor of Blackpool at the reception which he gave in the Winter Gardens the same night:—

C.E.A. Challenge Cup (presented by South Wales and Monmouthshire branch) and the President's prize for the lowest net score: Joseph Dobson (93-16-77).

Handicaps one to twelve (20th Century-Fox Challenge Trophy (presented by W. J. Hutchinson)) for lowest net score, exhibitors: T. Wilkinson (89-9-80).

Best gross score: A. Firth (88).

Handicaps 13 to 20 (F. E. Spring Challenge Cup, for lowest net score, exhibitors): A. Spring (95-17-78).

Silver Tankard (presented by Sam Eckman (M-G-M)), best gross score: E. Lovelady (92).

Butcher Empire Cup (presented by F. W. Baker) for best scratch score, exhibitors: J. Mawdsley (83).

Greatest number of strokes for a hole (handicaps 1-20), exhibitors: A. W. Black (16 strokes at the 16th hole).

Greatest number of strokes for the round (handicaps 1-20), exhibitors: 1, Dennis C. Walls (155); 2, E. Oram (127).

Silver Cup (presented by Harry Adley, of Younger Publicity), bogey competition with handicap limit of 18, exhibitors: E. L. Silverstone (two down).

Lucky Card Draw: W. E. Watts (39).

Ladies' Cup (presented by D. E. Griffiths, of First National): 1, Mrs. C. Littler (109-36-73); 2, "Trouble Brewing" Rose Bowl (presented by B. Henry (A.B.F.D.)): Mrs. E. Hardy (90-14-76); 3, Mrs. A. Smith (108-30-78), who tied with Mrs. N. Scott (100-22-78). Mrs. Smith had the best second nine holes.

TELEVISION COMMITTEE'S REPORT

Film Supply Ban on B.B.C. Endorsed

FURTHER TALKS WITH K.R.S. BEFORE DRAWING UP MEMORANDUM FOR P.M.G.

A LENGTHY report on the television situation was presented, the contents of which followed upon the lines of the draft report printed by the KINE. in its issue of June 8.

Paragraph A related in detail the representations made by the joint deputation of the C.E.A. and K.R.S. to the Postmaster-General early in May, and (B) the subsequent joint meeting with the K.R.S., following which the committee made the following observations:—

"It has been pointed out in the committee that television when it has developed will afford an alternative or supplementary programme to the present monopoly held by the renters. It is urged that we should be extremely unwise to do anything to check a possible alternative or supplementary supply in view of its effect upon film rentals in giving exhibitors an increased choice in what they put on their screens.

"The point is also urged that it would be folly until we know more about the potentialities and possibilities of television to shut our eyes to the possibilities of creating new audiences, or retaining existing audiences by continuing to present the most up-to-date programmes that are available."

Reference was also made to the obvious desire of the renters to oppose anything which seemed likely to jeopardise playing time.

In the last paragraph of the report general agreement is expressed with the K.R.S. attitude that films should not be supplied to the B.B.C. for television in competition with "our business." The committee considered that it would be supreme stupidity to provide their own competition.

Mention was made of the application by the C.E.A. to the two newsreels at present shown by the B.B.C. to stop supplies; also to a request made to the P.M.G. for the limitation of the amount of time devoted to television.

It is proposed to continue discussions with the K.R.S. for the purpose of drawing up a memorandum for presentation to the P.M.G.

On the Television Committee's report President E. J. Hinge commented on the rapidly changing situation with regard to television.

A meeting of the Television Committee had been held that morning and another would be held in a fortnight's time, when a further report would be submitted. It was possible that the present situation might show tremendous differences by that time.

It was decided, after discussion, to refer back paragraph C of the committee's report, which expressed dissatisfaction with the present arrangements of the P.M.G. for large-screen television, and that no objection would be raised to members who wished to instal such facilities.

Projectionists Invade the Exhibition

2,400 AT SUNDAY PREVIEW

A NEW record of attendance at the C.E.A. Exhibition was set up on Sunday, when projectionists from the North and Midlands invaded Blackpool in their thousands. A reliable estimate gave a total number of 2,400. Watching them stream into the Casino one could distinguish badges of the Guild, the E.T.U., the N.A.T.K.E., and—most prominent—of Odeon, the projectionists of which circuit had been organised into a party by H. B. S. Swingler.

Two hours before the doors opened at 2.30 a long queue was waiting outside the exhibition doors, and by opening time it stretched into the adjoining amusement park.

At the entrance the visitors were met by Paul Kimberley, chairman of the Stallholders' Committee; F. H. Woods, general secretary of the Guild; and F. W. Thearle, London chairman. Other stewards—R. H. Cricks, A. I. Morgan, B. Whitehouse, E. Oram and F. E. Coombs—were stationed around the exhibition hall in an attempt to minimise congestion. R. V. Crow was stationed at the nerve-centre, the microphone of the Western Electric public-address system.

Eager Crowds

From one point of view it was a little unfortunate that a particularly interesting stand, that of Electric Construction, faced the head of the stairway, for the entrance was from time to time crowded by projectionists eager to work the controls of the twin mercury rectifier. Opposite, Taylor-Hobson's enormous television lens and the Furse curtain control provided rival attractions.

Other exhibits which caught the attention of Sunday's visitors were the new S.I Simplex projector head, just arrived from America, the invisible light on the G.E.C. stand, the Baird television projector on the G.B.E. stand (a real novelty this, so far as the North is concerned), the Electrone organ on the Compton stand, and the Pyrene stand, where film fires were being staged and extinguished.

The economy figures of the A.C. arc on Cinesales' stand were studied with true Northern attention, and the perfection of the RCA soundhead demonstrated by a cathode ray oscilloscope was duly noted.

The Westinghouse stand near by, with the Nife batteries had the appearance of a projection room, if somewhat an unusual one.

Put on the Spot

On the other side of the hall Strand Electric almost bereft the visitors of vision by switching on the new A.C. spotlight, with its dazzling beam. Here the feminine visitors were attracted by the beauty of the Hall and Dixon draperies.

The *Mauretania* on the W.E. stand was a centre of interest, and Champion's stand was described by one visitor as having "come over all dignified like," with the scientific spectograms and other data.

Lafleur competed with Compton for the ears of the musical Northerners in alternate sessions, and Holophane called for interest by its screen "floated" against coloured light.

The stands mentioned by no means exhausted the interest of visitors, but with such a crowd it was impossible to obtain thei reactions at every point.

Entertainment for Visitors

Having toured the exhibition, the visitors were ushered up to the roof garden, where the stall-holders had provided a true North-country tea. Some of the projectionists took advantage of the less crowded state of the exhibition during and following the repast to make a more detailed inspection of the stands.

A subsequent check-up of the Guild representatives showed that the Northern Courts were represented. The Liverpool Court had sent the vice-president, H. B. Smith, and its secretary, W. McInerny. From Birmingham came Messrs. Tonks and Waterhouse; from Huddersfield Messrs. Mitchell and Hopkins (son of the C.E.A. stalwart); from Middlesbrough, A. Hoarsman, and from Nottingham J. Cox.

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600 AT CIVIC RECEPTION

THE MAYOR'S GREETING

The Mayoral reception of delegates, visitors and representatives of firms showing at the Trade Exhibition is always regarded as the official inauguration of the summer conference, and the proceedings on Monday night at the Winter Gardens proved as enjoyable an affair as any in the long history of these annual functions.

There must have been nearly six hundred guests present at the reception and dance given by the Mayor and Mayoress, Alderman W. Rostron, J.P., M.D., and Mrs. Duckworth, in the Windsor Room and Spanish Hall.

Accompanying his Worship at the reception were the chairmen of the Northern, Manchester and West Lancashire branches, W. S. Gibson, Arthur Peel and Henry Simpson.

The only break in the continuity of the dancing programme was when W. S. Gibson introduced the Mayoress, and asked her to distribute the golf prizes won in the competition on the Royal Lytham and St. Anne's course.

Mr. Gibson thanked the Mayor and Mayoress for their interest in the conference and their valuable contribution to its success.

W. R. Fuller states that by the end of the week the conference is expected to attract a record number of 1,000 exhibitors.

Local Authority and C.E.A. Axis Urged

FRIENDLY RELATIONS VITAL FOR KINEMA REGULATION

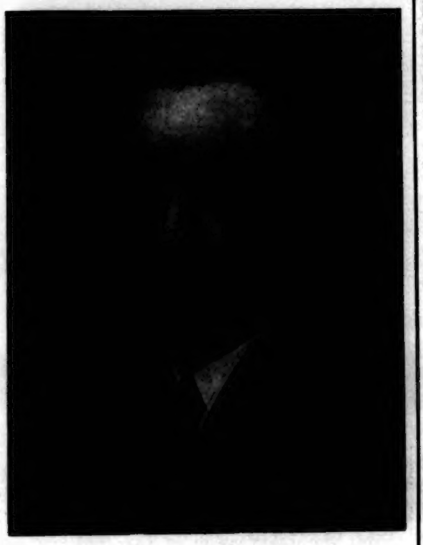
CO-OPERATION between the local authorities and C.E.A. on all matters affecting the licensing of kinemas was urged by Reginald Stamp in his paper which dealt with the L.C.C. Powers Bill, the Kinema in Emergency, Television, Redundancy, Home Office Regulations, and Sunday Opening.

It is not the duty of licensing powers to complicate the lives of exhibitors by adding to regulations, he said, but rather to secure the greatest measure of voluntary co-operation.

by

REGINALD STAMP

Chairman of the Entertainments Committee of the L.C.C.



My presence here to-day is a measure of the generosity and broadmindedness which has been ever my pleasure to experience from the kinema Trade in connection with my work for the largest municipal authority in Great Britain.

It has been, and should continue to be, not the least important work of the C.E.A. to build up the most cordial relationship with local licensing authorities over a long period of years.

May I venture to suggest that it is equally a desirable object of local licensing authorities, through their chairmen, operative committees and officials to reciprocate efforts to achieve this relationship.

My acceptance of this invitation to speak here to-day was prompted by a desire on my part to contribute towards this end.

Referring to a recent article in one of the Trade papers (not the KINE.), he assured everybody that licensing authorities are not arbitrally creeping into their business, taking their privileges, or depriving them of commercial rights accorded to other trades.

The Sunday Trading Act, with the backing of Chambers of Commerce, deprived a large number of businesses of the right to trade on Sunday. The tendency was towards a 5½-day week, and at the outside six, but you, together with a few catering trades, have something approaching nearly six and a half days a week. Most businesses, including theatres, are closed on Good Friday.

No licensing authority, to my knowledge, unreasonably withholds a licence. On the contrary, given a suitable site, the licence is generally automatic, subject to the usual conditions.

I hope that no chairman or committee will ever use power arbitrarily, but will act with thought and care. Rights must be respected, and a full appreciation of your troubles is essential as well as your claims. Power carries with it responsibilities. Rights carry with them duties.

The lot of a chairman of any Entertainment Committee may be a happy but it is certainly an arduous and tricky one. It can compare only with the lot of C.E.A. Executives and their officers, who try to please all, but end up by pleasing none.

"The never ending audacity of elected persons" is a phrase which might with justice be replaced by "the never ending claims of the rank and file." Democracy is worth preserving, but to preserve it the quality of our understanding and service must be higher. A licensing authority is not doing its best by the community and the Trade unless its members and spokesmen are informed and qualified to understand not only their own powers, but how to administer them fairly.

There are four main groups of subjects with which we are concerned. They are Safety, Sunday, Censorship, and perhaps Suitability, for want of a better word.

Safeguarding the Public

It is the duty of the licensing authority, no less than that of the exhibitors, to safeguard the public against fire, panic and offence. Licensing authorities throughout the country have adopted regulations, in great variety, to which licensees are expected to conform. An outside authority recently sent me a list of regulations which they wanted the Government to impose, through the local authorities, on all licensees.

It is the proud boast of the largest municipality in the world that there has been only one major catastrophe in 30 years in a place of entertainment. I am confident that by the operation of regulations making such a record possible, some measure of public confidence is yours. Regulations have been admirably described as codified common sense.

Let me say at this stage that I do not conceive it to be the duty of licensing authorities to seek each and every opportunity and pretext to complicate the lives of exhibitors by adding to their stock of rules and regulations. Rather is it their duty to secure the greatest possible measure of voluntary co-operation, after consultation with the appropriate branch of the C.E.A.

It has been my axiom never to impose anything upon licensees until I have had the observations, and met the executives, of the C.E.A. I hope I shall never do so, and I commend this practice to all local authorities. Sometimes we cannot agree. Even then it doesn't follow that the local authority should exercise its final power, if by so doing a hardship is imposed on the Trade. Only when the matter is one of vital importance and cannot brook delay because of the public interest and safety involved, is the licensing authority justified in exercising its power, though it is contrary to the expressed wishes of the Trade.

A vexed question has arisen in connection with this matter of safety requirements. It arises out of a feeling shared by exhibitors that competitive forms of entertainment, not legally compelled to become licensed, are at an advantage over those who come within the purview of the law.

It is contended that in these days of keen competition one section of the entertainments industry should not be made to conform to expensive standards, while others get away free from any restrictions. As a member of the Home Office Cinematograph Advisory Committee, this matter has been before me particularly in connection with "non-flam." films. May I say, and I think you will agree, that fire risks and causes of panic vary, at least in some small measure, by the nature of the entertainment.

One code for all may not be the appropriate thing to achieve. I do say, however, that wherever the public meet in large numbers for whatever purpose, some standards of safety from fire and panic should be operative. It would be a pity if a major calamity, attended by loss of life, should be considered the appropriate point to provide safeguards. I look forward to the time when those who are responsible for public assemblies should operate safety measures appropriate to the event being held and not let such measures be operated, as they are at present, by a limited section of those who cater for entertainments.

The Sunday Opening Problem

The vexed question of Sunday is always with us. It has been for 2,000 years. As I have already reminded you, a new law is now in existence requiring businesses to close on Sundays or a day in lieu. This did not apply to the kinema Trade and to a few others. Those responsible apparently held the view that on days when the bulk of the people are free from work some form of recreation and entertainment was worth safeguarding for the people. In this matter you are lucky, that is, if you operate in an area where Sunday opening is permitted.

As one interested in religious practice and education, I do not conceive it to be a service to religion to forbid those who do not desire to practice or observe certain formalities in religion to enjoy certain forms of recreation of their own seeking.

Attending a kinema on Sunday is not an irreligious or an anti-social act. Therefore it is not sinful. I am therefore in favour of universal Sunday opening, believing as I do that you cannot compel religion into people's hearts, they must find it for themselves. I should like to feel that the temptations for young people, available on Sundays, were as harmless as attending a kinema.

Regard for young people's religious gatherings has already been established by the restriction of the hours of opening, and I feel this should be sufficient.

On the question of charity contribution from Sunday takings, I would say this. It is now accepted that reasonable business profit can be available for Sunday opening by licensees. It is the duty of local authorities, not necessarily to aim at uniformity in percentages, but to the actual position of the local charities, and also of the Trade. My committee administers the largest allocation for charities in the country.

From my knowledge of London charities I would say it is essential for local authorities to be vigilant regarding the charities they adopt as suitable to receive Sunday contributions. There is no reason why the kinema Trade should be called upon to subsidise lazy charities, a charity which will not, in an efficient way, do something to help itself and raise funds. A sound principle is only to make allocation from Sunday takings based upon the extent to which the charity has proved itself able to help itself.

Censorship

By common consent of most local authorities it has been accepted that the Board of Film Censors shall be for all general purposes the censoring authority for the kinema Trade. Certain types of films are either not seen or not passed by the Board. These come in increasing numbers for viewing by local authorities. Some desirable films, in my view, have not and will not see the light of the screen, not because they are objectionable in themselves but because of the inappropriate sensational publicity associated with them in advancing their claims to the public. I believe a wider audience, attending more often than they do at present, at reasonable prices, is possible if exhibitors would use discreet publicity. The release of many films which at present the local authority will not release is in many cases the result of some caution in this direction.

I have been a little concerned regarding categories. Too many children are getting into "A" films with others than their guardians. In my own constituency I have discovered from the schools that about 60 per cent. of the children get in unlawfully with other people or in other ways. Educationists tell me that this is hampering education. To suggest penalties would involve wholesale prosecutions.

To an appeal I made to a class of boys as to the appropriate punishment to inflict upon children engaged in this practice came the cryptic reply, "Send him to an 'A' film." Unless there is some improvement in this matter I am afraid action will be forced upon the local authority.

I have also been concerned about newsreels. (Perhaps I might digress for a moment and congratulate the Trade in securing the withdrawal of the film tax, which would have had a very serious effect upon the newsreels as well as other films. I would like to see this withdrawal followed by the withdrawal of the whole of the entertainments tax as being an additional unjust tax upon the people.)

Political Interference

It has been denied that there is any direct official or political interference with newsreels. It is my business to know what goes on in public and in private. I am aware that interference does take place and those who interfere know that I know. It has been my proud boast that in all matters of licensing and anything connected with films and the kinema Trade, politics do not and will not enter into the deliberations of my committee while I am in the chair. I trust this may be so with those of my friends throughout the country holding similar positions. **Having said that I desire it to be clearly understood that, while I am acting as custodian of the Cinematograph Act for such an important body as the L.C.C., I am not prepared to acquiesce in a situation that permits of interference, either by the withdrawal or re-editing, or special exclusion of particular films at request, or to eliminate certain features or part of them for political ends when the subjects are not in the nature of partisan politics.**

Such a situation can only end in local licensing authorities calling for censorship of newsreels, and in this matter I shall not be behindhand in taking the necessary initiative. I trust, therefore, that the kinema Trade as a whole will mark these words and the exhibitors, who are not to blame, but are sometimes the catspaw, will join with me in resisting any interference and will refrain from doing anything to disturb the feelings of men and women of sincerity in all political parties.

The law does some queer things, and ofttimes you and I are presented with difficult problems as a result. The judgment of Rex *v.* Barnstaple Justices, commonly known as the Barnstaple judgment, prevented licensing authorities from giving, as was their helpful practice to the Trade to give, a conditional licence for a new kinema when the site was secured, and before the expenditure on the new building was involved. The Barnstaple judgment prevented this and made the application period occur at the time of practical completion. The result was, and is, that no licensee knew whether, if there was opposition at the final stages, the whole of the expenditure on the building was in vain and completely wasted. That did not lend itself to development and confidence. Such a position is intolerable and unjust, if not unworkable, but it is the law of the land.

I am, however, the bearer of good news from London. We decided that steps should be taken to try to secure an alteration in the law, and I have been a party to taking the initiative by including in the L.C.C. General Powers Bill this year a clause to permit London to grant at the commencement a conditional licence, just as we have special powers to grant in connection with dancing and music licences. You will, I believe, hear shortly, because there is no opposition in Committee, that so far as London is concerned, it will become law this year.

Unfortunately this will not apply to the whole of the country, and as far as I can see there is very little possibility of general legislation being introduced in the near future. I suggest, therefore, that the C.E.A. might, with advantage, make approaches to other licensing authorities to include in their next General Powers Bills a clause on similar lines to that adopted by London. The present position is intolerable.

Redundancy

The vexed problem of redundancy has received the consideration both of the local authorities and the kinema Trade. In all walks of life legal unregulated competition is allowed side by side with voluntary and legal monopolies. I am legally advised that redundancy is a ground upon which local authorities may refuse a new licence. The operation of Town Planning and Building Regulations Acts may, and does, now give some measure of control, especially in newly built areas. It is not an easy matter for a licensing authority to decide whether an additional kinema is redundant. Newly built kinemas start off with modern safety and comfort standards which it is difficult for older kinemas to emulate. It would, however, be helpful to local authorities if exhibitors would progressively, even without compulsion, modernise their premises, and thereby be in a position to influence effectively the local authority to consider redundancy as affecting developments in the area of their theatres without having to consider all sorts of other questions.

Some of us working on housing committees know that luxury flats have come to spell prospective ruin to owners of smaller buildings, but there is evidence that the ruin is swiftly coming to the luxury flats. The reason being that they were erected speculatively without regard to the views, habits and preferences of the people. So perhaps it is with super kinemas. I would urge caution lest the multiple erection of these should fail to attract the clientele from the more intimate and smaller houses for which people have a great affection. It may be that some trade might be lost to the Industry for all time with its financial repercussions. There is room for differing types and sizes, and both the Trade and the licensing authority would be wise to act according to this knowledge.

Television

The subject of television in relation to licensing has been under review. The relations between the B.B.C. and the C.E.A. are not my concern. On the licensing side my investigations lead me to assume that, on the present-known equipment, the fire danger from television is no greater than that of films, even though the voltages are higher. Subject to some appropriate enclosure in cases where part of the equipment is in the auditorium, I do not contemplate any additional precautions than would be ordinarily necessary for films. For the present year I see no possibility of television becoming an alternative full programme to films.

Special features of television, of course, there will be, but a full programme based on suitable technique for large audiences is not yet within view. The present technique, apart from special features, is based upon the small domestic user. Only when television reaches standards of artistic and technical excellence reached by the stage and the film need we take the matter further. For these reasons I shall not recommend my council this year to take legislative power to control television. This will come later when the position is clearer.

Home Office Advisory Committee

There is much conjecture as to the possible future deliberations of the Home Office Cinematograph Advisory Committee. The Home Secretary has intimated that the publication of the report on "Non-Flam" films is imminent. Until it is published I cannot, of course, elaborate its conclusions. I would like the Advisory Committee to give some attention to the problems which trouble you and me. It is to define more clearly in law the actual powers which it was intended the 1909 Act should give. Under the Act, local authorities have assumed, rightly or wrongly, wide powers,

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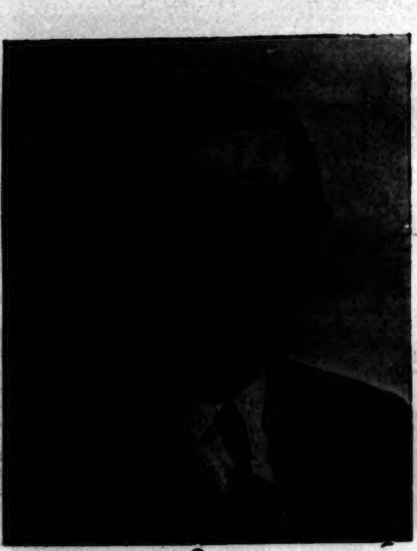
Television—Facts and Problems

APPARATUS AVAILABLE, ITS DEMANDS AND APPROXIMATE COSTS



by

Major C. H. BELL, O.B.E.

who, as a consulting engineer, is a leading authority on technical matters affecting the Trade. He is also a prominent member of the C.E.A., being a Kent delegate to the General Council and a past chairman of the branch.

MAJOR C. H. Bell's paper on "Television: Facts and Problems" is the most comprehensive survey of the problems of the new entertainment medium which has ever been placed before the Trade. Apparatus available, its demands and approximate costs, the circumstances in which television would be placed on the screens of the kinema, the terms upon which it should be made available for large screens, and warnings against false steps which might prejudice exhibitors' interests were lucidly and outspokenly dealt with.

EXHIBITORS throughout the country want to know the facts and problems of television. The last things he wants to know about are the theories and scientific workings of a television set; that is stuff for the manufacturers.

The exhibitor wants to know what this thing means to him as regards accommodating it in his theatre. What it is going to cost him if he decides to put it in, and what monetary benefit he is going to obtain by his decision.

I will try to outline these things as I see them to-day and, for what it is worth, give the benefit of any knowledge that I have acquired on this very complex subject.

The Links for the Chain

Firstly, let us review the facts as we see them to-day—they are merely the links, and we must forge the chain.

We have or shall have shortly available for large-screen pictures three equipments—the Baird, E.M.I., and the Scophony.

Take an exhibitor desiring to instal television in his theatre on either the Baird or the E.M.I. system—he will find the equipment is contained in a steel cabinet approximately 6 ft. by 5 ft. by 4 ft. high and situated about 30 ft. from the screen itself. In the theatres which have been installed up to date all that has been necessary has been the removal of a few of the front seats.

You can visualise this as bringing the organ console into the auditorium, and in connection with this I believe that if this method and position become general with very little excavation the conventional type of organ lift can be installed, which will accommodate the equipment, and which can be taken out of sight of the audience when it is not in use.

Apart from this it is necessary at present to introduce a different type of screen from that used for the ordinary picture. This screen can be placed either by pushing on, or, in the case of fully-equipped theatres, flying, immediately in front of the existing screen. On this point the E.M.I. company received the suggestion put forward by me that the existing screen and sound equipment may be used to advantage, but up to the present time television companies have not considered it advisable or necessary to negotiate with sound equipment manufacturers with a view to their using the sound distribution system normally installed in the theatre.

The amount of electricity consumed by either the Baird or E.M.I. systems does not amount to more than 2,000 watts—that is to say, not more than the electricity consumed by a few lamps in the auditorium, which at 1d. per unit gives one hour's show for 2d.

With regard to the details of the Baird system, the latest form of apparatus manufactured by this company gives a picture of 15 ft. by 12 ft., which I think everyone will agree is a size which could be considered to serve very well a theatre up to 1,500 seats or perhaps a little larger. The picture brilliancy compares reasonably with modern screen projection, although in actual intensity the reflected light per unit area is only 4 foot-candles, as against an average of 10 or 12 foot-candles, which is considered satisfactory by many theatres. The screen is silver surfaced and the lens employed in one of the recent installations in London is a 14-in. *f*/1.8 type.

Features of the Baird Set

In the Baird equipment each projector unit is of the twin type—that is to say, it employs two cathode ray tubes, which are kept in service continuously when the apparatus is being used, so that in the event of a breakdown of any part of the equipment electrically, change-over is instantaneous and the performance not interfered with; this I consider a very important item in view of the very delicate apparatus employed.

The high tension current, or shall I say the extra high tension current, used in connection with an installation of this kind is in the order of 40,000 volts, but please do not get any shock at the idea of the introduction of such a voltage, as the current consumed at this high voltage is only in the order of 300 to 400 micro-amperes. This high tension current is produced by the introduction of special transformers which are situated in an entirely separate part of the theatre, and the current is brought to the apparatus by means of specially screened and designed high tension cables. Special circuits are introduced to comply with the requirements of the Home Office and other authorities having jurisdiction over the use of current of this kind, and therefore there should be no occasion for the exhibitor to worry about this part of the equipment. In addition, the equipment is so arranged that it is housed inside a safety cage the opening of which automatically cuts off the current and the positive high tension terminal is earthed.

The sound part of the equipment has an overall frequency response from the aerial to the loud speaker speech coil of plus and minus 4 decibels at between 30 cycles to 20,000 cycles per second. This is a frequency range which it is possible to get on very low wavelengths.

To sum up: the Baird equipment comprises the aerial fixed in a suitable position on the roof of the theatre; the equipment which I have referred to, which is situated in the front stalls about 30 ft. from the screen, and which would only lose to the exhibitor a small number of the cheap seats; the installation of the high tension current transformers, either on the stage or underneath the stage, but somewhere not too far away from the equipment; and the provision of a power supply of a very small character.

With regard to the E.M.I. equipments, the projector is situated in the auditorium, and its dimensions are 6 ft. by 2 ft. by 4 ft. There is one fundamental difference between this system and the Baird, and that is that the E.M.I. company has decided to exclude from the auditorium everything but the essential operating equipment; the current supply and vision and sound radio receivers being situated in a position reasonably near to the auditorium, which may be at the side of the stage or under the stage, according to the facilities available. A 14-in. f/1.8 lens is employed for the majority of installations.

E.M.I. Brilliance

This equipment provides for a picture of 15 ft. by 12 ft.; and from the demonstration which has been given to me I would say that this screen is really very well illuminated. On the main framework of the projector a control panel is fixed, from which the equipment is operated.

As in the case of the Baird equipment, the extra high tension supply is provided through specially designed transformers fixed within safety guards with interlocking switches so as to provide safety and comply with the regulations.

To sum up the E.M.I. equipment: from the exhibitor's point of view we have a situation which is similar with two different makes of sound equipment. Both operate from the same position in the theatre; both systems require about the same amount of electricity to operate them; both systems employ at the moment a special screen and special speakers; and therefore it is left to the individual choice of the exhibitor as to which of these two systems he would decide upon if he is of opinion that an electronic beam system is the type of equipment he favours most. I have no doubt that his decision would depend in this case largely on which company was able to provide him with the best service arrangements, and that here the question of price would be a great factor in his choice.

Now we come to the third equipment, which is the Scophony method of kinema television projection. This is different from the others in that it utilises optical mechanical methods as does the ordinary kinema projector.

The apparatus is so designed that a short throw of about 20 ft. only is required. This makes it possible to employ rear projection, the apparatus being situated on the stage. This is a point which may appeal to some exhibitors, as it does not in any way interfere with the seating of the auditorium, and the apparatus is entirely out of view of the audience at all times. Against this we have the question of dealing with many stages which are less that 20 ft. in depth, and the installation may occasion structural alterations.

The electrical equipment consists of a total of 49 valves of the ordinary receiving set type, and the voltage employed does not exceed 400-500 volts.

The apparatus is completely self-contained, so that only one, or at the most two, operators are required.

The actual screen illumination in this case differs from the electronic systems previously referred to, and is provided by means of a high-intensity arc of the Hall and Connolly type, with rotating positive carbon requiring a current of about 120 ampères. This is not a new piece of apparatus, but something which is thoroughly understood by all operators.

So far as the current consumption is concerned, the arc lamp employed would not require more current than is generally provided for the projection room, and inasmuch as the standard projectors would not be in use when the television equipment was being used there would be no additional cost to the exhibitor.

Sound and Vision

To sum up the facts: I have always regarded this development as a natural one. For many years we had a picture, and later we introduced sound into that picture. The broadcasting of sound has become common—as common as the motion picture in everyday life; and this new development of television is the introduction of the picture to the sound—the reverse process.

I firmly believe that within a few years from now the nine million wireless sets in operation in Great Britain will automatically, as television spreads, become viewing receivers; but I do not feel any particular apprehension about this.

The public has always in the past preferred to go out for their entertainment, and I believe that they will be attracted to the kinema just the same as they have been in the past. At the same time, I do believe it is necessary that the kinema should keep alive and awake to the possibilities which television will offer in the improvement of programmes and the showing of events as they take place. If advantage is not taken of this opportunity, I believe the public will be inclined to stay at home to see these interesting items on their own receivers.

I know that many of you are wondering in what sort of form you will be able to deal with this question of television from a commercial and financial point of view, and I am very happy to say, from discussions which I have had with the principals of the three television systems, which I have outlined to you, that they have listened with considerable interest to the suggestions which I have put forward to them **that the only possible way in which this medium can be introduced to our Industry is something on the lines on which we have learnt to buy our sound equipment to-day.**

I have endeavoured to find out in definite form what a first-class television installation will cost the exhibitor, and as near as I can come to this, I believe an installation such as I have outlined will cost in the region of £1,250 to £2,000.

Let us assume for a moment that this purchase is made on the hire-purchase or lease-rental scheme, and this will cost the exhibitor, with necessary financing arrangements, about £8 per week.

I am quite satisfied that one of the most important items in a decision as regards the type of television set to be purchased will be the amount of service which the company selling the set is able to offer to the exhibitor.

What are the Problems?

So much for the facts, but what of the problems which confront the Industry? Let us summarise these problems: first, as to where we stand to-day. Television is here; that is the slogan of the television people—a slogan which cannot be denied. So far as the kinematograph Industry is concerned it is in London, and from the information which I have been able to gather to date it is not likely that this service will be available outside London for another twelve months, and that the Birmingham centre will be the next one to be so equipped.

But do not let us for one moment imagine that the development of this medium throughout the country is going to be as slow as the step between London and Birmingham has been. Television has got to the point of being a practical service and a public demand, and extreme pressure is being brought to bear on the Postmaster-General to proceed immediately with the erection of rediffusion stations throughout the country.

It is anticipated that it will take about seven such stations to cover Great Britain, and as fast as these stations are opened, so will the change-over of the ordinary wireless set to the television receiver come about, because I am quite satisfied that television receivers will in a very short time be available to the public at prices which will compare favourably with a good quality sound receiving set to-day. and with the use of hire-purchase schemes, such as we have, I believe that it will be as common for a person to buy a vision receiver as to-day it is for him to buy an ordinary wireless set.

Up to now the Industry has been what might be called a self-contained industry—that is to say, it is not controlled or operated in its programme by anything but private enterprise, whereas I visualise that we may become very closely associated with a Government-controlled monopoly which at the present time does not know its own mind and does not know what to do with the powers which it possesses.

The B.B.C. are desirous of providing the finest form of entertainment that they can for the home receivers, in the same way as they do at the present time for ordinary broadcasting of sound, and I believe they see that the introduction of large-screen television in the kinemas may be a means by which they can obtain for a nominal sum important programme items for the home receivers, actually paid for by this Industry.

Farming Out Rediffusion

To explain this, the present procedure which is adopted is that the B.B.C. negotiate for an outside broadcast of an important event, such as a fight or the Derby, with the promoters, and limit their fee for such to the payment of £75, but, at the same time, they say to that promoter: "We are quite willing to give you permission to negotiate with the proprietors of kinemas who have large-screen television of kinemas for such kinemas to show this event."

The exhibitor is then faced with negotiating with this promoter, and fees in the neighbourhood of £250 per kinema have been charged for these rights.

Can you imagine a kinema with 300 seats paying a fee of £250 for the right to rediffuse and show to their audience an item of public interest which may possibly last three minutes?

We have the instance of the Derby. This was a very interesting item to watch on the screen, and large sums were paid for admission to the theatres showing this item, but this is only because of the novelty of the situation. Visualise the entire country being able to receive this programme, with probably five or six million television home receivers; the event takes place in the afternoon at 3 o'clock; and what are the possibilities for the exhibitor to charge additional prices in the kinema? In my opinion—none at all.

An Added Attraction

Television in the kinema will become just an added attraction to the ordinary programme, and the public will demand to see this added attraction without any increased charge. From this it is apparent that if large-screen television is to develop a very definite basis must be set up between either the B.B.C. or the Postmaster-General and the Industry on which the exhibitor can get this service.

Something in the nature of a combination of a Performing Right Society licence and a licence analogous to the ordinary B.B.C. licence would, in my opinion, be the proper method to deal with this.

The exhibitor should be able to have the choice of everything which is televised to the home, and to select from the programmes such items as he thinks may be of interest to his audience.

Exhibitors should not be subjected to having to deal with outside promoters or any party who might decide to stage a big entertainment for the purpose of collecting large sums of money from the exhibitor.

I think this Industry should be very careful in its immediate moves about the equipment of theatres, otherwise it will find a millstone round its neck. I would even go so far as to recommend that not a single theatre be equipped with large-screen television until some definite basis on which the programmes would be available to the Industry is settled. I believe the Postmaster-General, the Members of Parliament and the Government itself are desirous of seeing large-screen television available in the theatre, as there are important national events occurring from day to day which it is very desirable should be brought forcibly to the notice of the large kinema-going public. It is a medium which can be used for that purpose if properly handled, and it could benefit the exhibitor by reason of the fact that the public would know that any important event taking place could be seen at the time of its actually taking place.

But the greatest problem of all is this question of what is to be paid for this service, and I believe that this is a much more

Continued on page 23

C.E.A. CONFERENCE, BLACKPOOL, 1939

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F.W. Baker sends Greetings to all Friends and Exhibitors and invites attention to the following forthcoming Successes —

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SWORD of HONOUR

DONALD GRAY—WALLY PATCH

And Cast of British Players, including the BRITISH LEGION and THE OLD CONTEMPTIBLES

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A SCREEN PLAY WITH A CAST OF VARIETY'S MOST FAMOUS STARS

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MACARI and his DUTCH ACCORDEON BAND

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ARNAUT Bros. and PATRICIA FAYE

3 JOKERS KNOCKABOUT COMEDIANS

AUSTRALIAN MOTOR AIR ACES

PERCY MACKAY'S ORCHESTRA

GLEN RAYNHAM

RICHARD HORRIS

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THE FAMOUS HAYMARKET THEATRE SUCCESS

THE YOUNG PERSON IN PINK

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with
A GANG OF CRAZY COMEDIANS

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OLD MOTHER RILEY IN BLACKPOOL

MAKE YOUR PROGRAMMES PERFECT WITH **BUTCHER'S TWO REELERS**

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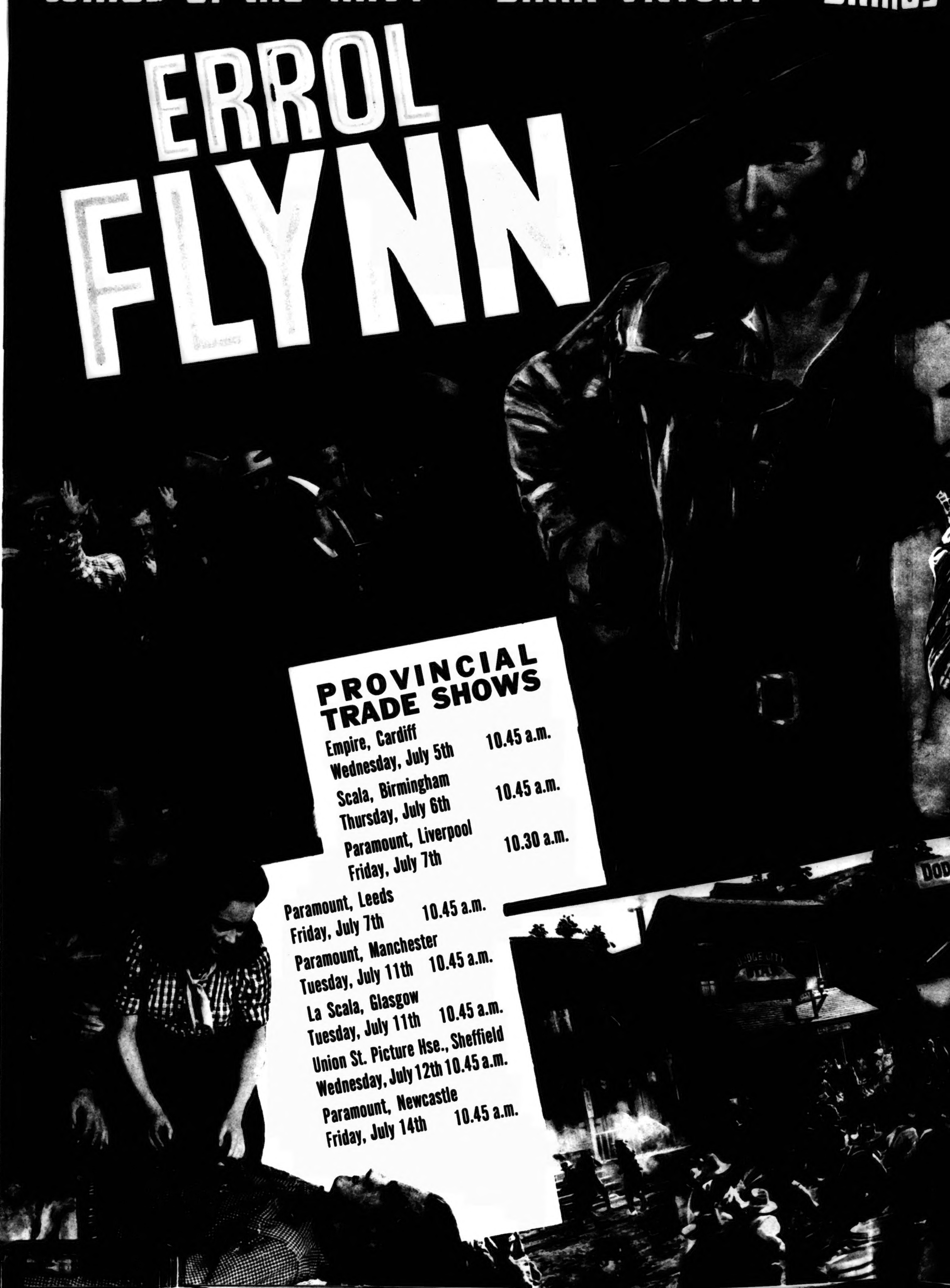
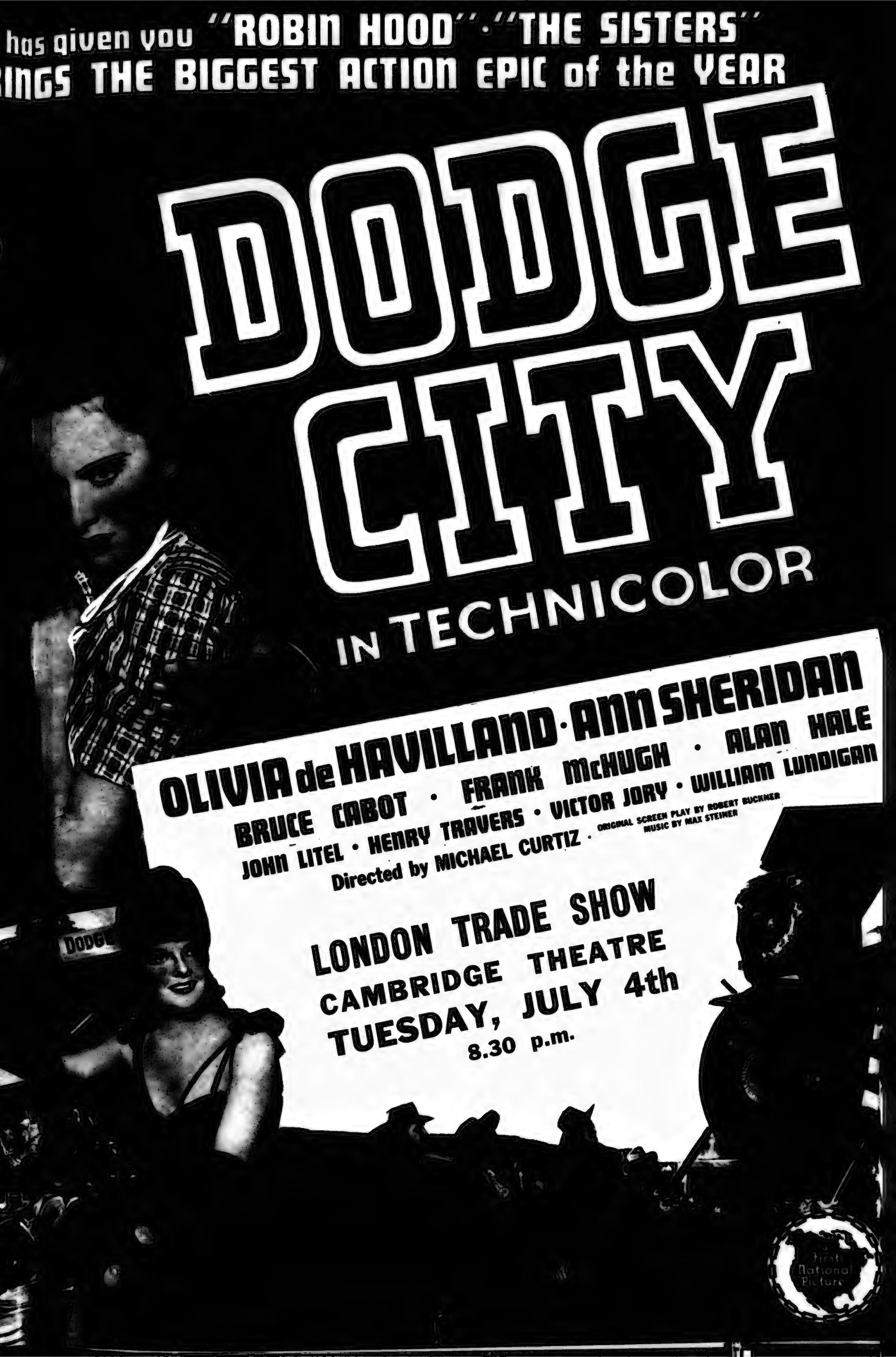


PROVINCIAL TRADE SHOWS

Empire, Cardiff Wednesday, July 5th	10.45 a.m.
Scala, Birmingham Thursday, July 6th	10.45 a.m.
Paramount, Liverpool Friday, July 7th	10.30 a.m.
Paramount, Leeds Friday, July 7th	10.45 a.m.
Paramount, Manchester Tuesday, July 11th	10.45 a.m.
La Scala, Glasgow Tuesday, July 11th	10.45 a.m.
Union St. Picture Hse., Sheffield Wednesday, July 12th	10.45 a.m.
Paramount, Newcastle Friday, July 14th	10.45 a.m.



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LONDON TRADE SHOW
CAMBRIDGE THEATRE
TUESDAY, JULY 4th
8.30 p.m.

First National Picture

Technical Demands That are Beyond Limit

WHAT DO LOCAL AUTHORITIES WANT: SAFETY—OR COMFORT?

REQUIREMENTS of licensing authorities, mainly those which govern ventilation of kinemas and non-combustibility of screens, were examined by Leslie Knopp, A.M.I.M.E., A.M.I.N.A., in his paper entitled "Recent Technical Developments." Mr. Knopp questioned whether the former came within the scope of the Cinematograph Act, 1909, and its associated regulations. In the latter part of his paper Mr. Knopp discussed standards of screen brightness and sound reproduction.

By—

LESLIE KNOPP,
A.M.I.M.E., A.M.I.N.A.

I must confess that the title of my paper is in one sense a misnomer because on a special request I propose to deal with only two aspects of recent developments; one of these concerns the tendencies of the technical requirements of local authorities and the other a brief review of the current work of the British Standards Institution.

Unfortunately, almost every year sees some additional requirement from one local authority or another, and whilst some of these do tend to promote the safety of the public attending kinemas I am of the opinion that others appear to go well beyond the scope of the Cinematograph Act, 1909, and its associated regulations.

Ventilation Standards Differ

I particularly have in mind the question of ventilation; and whilst I agree that adequate ventilation for the promotion of comfort of kinema patrons is a matter of some importance to exhibitors, I fail to appreciate how bad or indifferent ventilation can affect the safety of the public. Of course, we realise that if the carbon-dioxide content attains a very high figure it may affect the health of the public—but the proportion would have to be extremely high to do this.

Only one licensing authority concerns itself with carbon-dioxide content of the air, and it requires that the proportion of this gas taken at a level of three to six feet above floor level shall not exceed ten parts in 10,000. This involves the delivery of about 1,000 cubic feet of "fresh" air per person per hour, taking account of the fact that fresh air contains between three and four parts of carbon-dioxide per 10,000.

Some authorities have recently introduced in their requirements for new theatres the delivery of 1,000 cub. ft. of air per seat per hour, and in some urban districts the figure has been reduced to 750 cub. ft. These figures are reasonable providing the auditorium is full, but the authorities are very reluctant to permit adequate control gear to allow the air delivery quantities being adjusted to suit the number of persons in the auditorium. Their fear is that insufficient attention would be paid to the controls and that exhibitors would not provide the air quantities demanded—that they would run at half-speed whether the hall were full or not.

Regulations for Health Reasons

I think it may be assumed that these regulations for air quantities are designed for reasons of health, but not for comfort. The comfort of a patron depends upon three prime factors which are more or less under the control of the exhibitor. The first and the most important is that of air temperature, and next come its movement and humidity. There is no instrument available which is capable of measuring differentially these factors to give readily a "comfort index"—but there are two instruments, known as the dry and wet Kata thermometers, which together are capable of giving an approximation of the relationship of these factors.

I was not a little surprised when I learned some months ago that a local authority in the Eastern Counties had proposed—and indeed was going to enforce—a regulation that the condition of the air measured at a level of 4 ft. 6 in. above the floor of an auditorium should not exceed five on the dry Kata and 15 on the wet Kata.

Now, the object of this regulation is to secure comfort only; it has nothing whatever to do with either the safety of life or the preservation of health; but before analysing the results of this requirement it is necessary to see how these Kata thermometers operate. The dry Kata is not greatly unlike an ordinary dry bulb thermometer except that it has rather a large bulb which contains a liquid having a large coefficient of expansion. On the stem, at some distance from the top, are two red marks and the distance between them was arbitrarily determined by Sir Leonard Hill, the inventor of the instrument.

In using the instrument it is immersed in hot water until the liquid expands and reaches the small reservoir at the top of the stem. It is then thoroughly dried and held in the atmosphere it is intended to measure and the time in seconds required for the liquid to fall from the first to the second mark is a measure of the rate of cooling—or in other words, the air temperature and movement. It is obvious that with a low temperature with no air movement the liquid will drop quickly, but at a comparatively high temperature a very considerable air movement would be necessary to make the liquid fall in the same time.

The wet Kata is similar to the dry except that it has a wet cotton-lisle stall fitted tightly round the lower reservoir. Its operation is the same as the dry Kata, although it is not dried after heating and consequently the cooling time is affected by the rate of drying of the lisle stall. In other words, the humidity of the atmosphere largely controls the cooling rate.

Now it would seem that with these two instruments it is possible to obtain some measure of temperature, air movement and humidity, and that this particular local authority is proceeding along sound, scientific lines. But I am afraid that when it comes to the practical application of this rule it will fail.

In the first case, as I have said, the graduations of this instrument were arbitrarily determined. They were obtained by empirical methods of judging standards of comfort for men and women engaged in manual labour, and these same standards of measurements cannot be applied to densely seated audiences in a state of rest, wearing heavy clothes in winter or light ones in summer. The Kata has, under test, shown itself to be entirely unreliable in its reaction to descending air currents such as would be experienced immediately above the heads of an audience.

No Accurate Control of Humidity

Although it is possible to exert a coarse control of humidity, no equipment exists for accurately controlling the humidity content of a space so large and susceptible to such fluctuating conditions as a kinema auditorium.

Sensations of comfort vary with age, and with the season of the year. Quite naturally, the rate of cooling for the human being should be less in winter than summer; in summer the dry bulb temperature in the auditorium should be about 15 deg. Fahr. less than outside, assuming 55 per cent. relative humidity. It has been stated from a reliable source that, in winter, an effective temperature of 64 deg. Fahr. with an air movement of not more than 6 in. per second is most comfortable—this represents a dry bulb temperature of 70 deg. Fahr., with 70 per cent. humidity.

These figures are higher than those recommended by the medical authorities: the Medical Research Council suggest a dry bulb temperature of 64 deg. Fahr., with 10 in. per second air velocity—but I am afraid that if we reached this low level we should receive a stream of complaints from our patrons.

Temperature is the primary comfort factor. Clothing—over which we have no control—comes next, whilst humidity and air movement rank equally as the third factors. No really scientific research has been made into the problems associated with heating and ventilating, although, some time ago, the Director-General of Public Health in New South Wales did cause some investigations to be carried out. His recommendations, although leaving much to be desired, did show an appreciation of the problems, and one of his recommendations was that the air delivered into an auditorium should bear a quantitative relationship to the outside dry bulb temperature.

His recommendation applied to this country would involve about five complete changes per hour in midwinter and ten air changes in midsummer, with associated temperatures of 63 deg. Fahr. inside (50 deg. Fahr. outside) and 80 deg. Fahr. inside (95 deg. Fahr. outside).

More Flexible Systems Needed

The average plenum system in this country is not sufficiently flexible—indeed, the local authorities will not permit it to be sufficiently flexible—to deal with these variable air delivery quantities; but the average plenum system is capable, if properly balanced, of maintaining a dry bulb temperature of 70 deg. Fahr. with 70 per cent. relative humidity during our usual winters, but this degree of comfort cannot be readily obtained in the older types of kinemas heated by radiators.

One manufacturer has, however, set himself out to provide a suitable equipment for these halls. This equipment, which can be installed at a comparatively reasonable cost, comprises an air filter and heater operated from a hot-water boiler, and a device for increasing and otherwise controlling the humidity of the incoming air. The air is circulated by means of a fan, which is sufficiently silent as to permit the whole equipment being installed within the auditorium. Several licensing authorities have now approved of this equipment for reconditioned kinemas.

Leaving this matter of heating and ventilating, I should like to mention another requirement of one licensing authority in an entirely different field. I refer to the picture screen of non-combustible material. For practical purposes, this can be translated as a metal screen, because although endeavours have been made to produce screens of asbestos, glass wool and such-like materials, the metal screen is the only non-combustible one which is readily available on the market.

This new rule has been introduced on the recommendation of the technical officers of the London County Council because, during the last ten years five fires of rubber screens have been experienced. An inspection of the conditions surrounding these five fires shows that some of them are not likely to be repeated, and, after a very careful survey I found no case of a fire originating with a rubber screen, nor have I found a case of a fire endangering the public safety merely by reason of the fact that a rubber screen was installed. I fear that if this new rule is more widely adopted, screen development and research will be retarded. In one respect only is the metal screen superior to the rubber one, and that is that it has a greater reflectivity coefficient.

Setting Up Screen Standards

While on the question of screens I should like to leave the local authorities and turn to the constructive work that is being done by the British Standards Institution, which during the last eighteen months has set up about fifteen technical committees to inquire into various problems with which the kinematograph trade is confronted.

One such committee is considering the possibility of standardising screen brightness: it has commenced its work objectively and has formulated that its aim will be to provide such a brightness level—or levels—that an audience can view a picture under the most comfortable visual conditions. Besides technicians in the trade, the committee comprises ophthalmologists and physiologists, and they are working together to decide what degree of brightness is most suitable to prevent eye-strain, and at the same time to provide the best picture quality and definition.

From the work that has already been done it can be inferred that the lower limit of screen brightness which is necessary to produce reasonable definition is considerably higher for colour prints than for black and white; and that the ideal value of screen brightness for both black and white and colour films is higher than the average screen brightness used in this country.

On two occasions during the last year I have had correspondence with Medical Officers of Health who have complained of possible eye-strain due to bright screens—and it is, therefore, very pleasing to note that disinterested experts who have seen screen brightness far in excess of those in general use, have not yet discovered a degree of screen brightness which could reasonably expected to be the cause of eye-strain or fatigue.

It seems that as a matter of expediency this committee will formulate two or more standards for screen brightness which will be determined by the relationship of the average size of auditoriums and picture and the present standard of illumination. When this stage is reached, I think questions of print densities and contrasts will be involved; but if kinemas can be classed into appropriate groups and can receive release prints suitable for those groups—although distribution may be a little complicated—we should achieve a much superior quality of projected picture. It seems that the recommendations of the committee are tending towards this direction, although a large amount of investigation remains to be done.

Closely associated with this subject is a standard method of assessing the light output of projectors, with which another B.S.I. committee is dealing. So far it has treated only the sub-standard equipment; but I visualise in the near future standard, quantitative outputs will be determined.

When this time arrives an exhibitor knowing the size of the kinema and choosing his screen brightness group, will be able to obtain high efficiency equipment designed to comply with a particular standard, and he will receive prints of the appropriate standard that will give the optimum picture quality.

Of course, the British Standards Institution is not alone in this work. It is collaborating with the International Standards Association, which is associated with the standards organisations in every country in the world, and consequently the specifications that are published do not necessarily have only a national value.

The Need for Sound Quality

In the course of this paper it is not possible for me to mention the other work that is being done in connection with 2,000 ft. reels, exciter lamps, frequency characteristics, transformers for A.C. arcs, and such like, but there is one matter upon which I should like to comment, because, in my opinion, it is of considerable importance. An endeavour is being made to formulate qualitative standards for sound recording and reproduction.

At the moment there are no such standards, and whilst I believe that the technicians have honestly endeavoured to reach the highest possible degree of quality, they have been overruled by commercial interests. The troubles which we have experienced during the past 18 months have been largely due to the fact that there is no "quality line" which the renters have had to toe, but if it is possible to prescribe some minimum quality level, I am sure that exhibitors will not suffer as they have done, with unsatisfactory sound tracks on release prints.

Sound is a most difficult subject to travel within a specification. Perhaps, unfortunately, the majority of sound research engineers have hitherto paid far too much attention to the purity of musical reproduction. It is my opinion that not 97 per cent. of the people who visit kinemas have accurate "musical ears," but practically all are critical judges as to whether speech is intelligible or not.

In the majority of cases it is by the intelligibility or otherwise of the dialogue that the patron assesses whether the sound is good or bad.

Speech intelligibility does not depend upon the correct reproduction of a fundamental tone—this merely gives a voice "character." It is the over-tones which are the distinguishing features of the various vowels and which are essential to good speech reproduction. Consonants are also very important, but they are never of a periodic nature.

Betwixt Studio and Kinema

There are many stages between the studio and the kinema in which sound may go astray; take, for instance, a distorted and "whistly" "S," which is a common fault. This may arise—although it is not likely—out of resonances in the frequency response of the studio microphone or the characteristics of the amplifying equipment. It is more possibly due to combinations and permutations of over- or under-development of negative, over- or under-development of positive, and/or over- or under-development of duped copies.

If standards of speech intelligibility and articulation can be determined so that they can be applied during successive stages of sound recording and printing, I think a very important and useful step will have been taken. Of course, it will be some time before this committee reaches the conclusion of its work, but I am pleased to say that we are receiving the fullest co-operation and assistance from the major sound engineering companies.

Three-Point Code for British Films

CREATIVE POWERS ENDANGERED BY EXCESSIVE FINANCE AND STUDIO REDUNDANCY

—by—
Captain Richard Norton
An Executive Director of D. and P. Studios, Ltd.

THE importance of a well-written script was given emphasis by Capt. Richard Norton in a paper viewing British film production from the point of view of one engaged in it. Story, direction, performance are the correct order of value. Continuity of production to prevent dissipation of talent is necessary and on the distribution side a more economical method. Costly finance and redundant studios had occupied attention to the exclusion of creative abilities.

British film production for the last ten years, the only period I am entitled to survey as I am completing my tenth year in the Industry, can, in my opinion, be divided into three cycles: The first four years, a period when money, brains and equipment for production were indeed scarce; the second three years when money and equipment were lavishly provided and brains remained sadly scarce; and a third period which carries up to to-day in which there is gratifying evidence of a better condition—that is to say, the equipment remains, the money is still regrettably scarce, but the brain power is improving and increasing day by day.

At a time when production booms in the film industry rear their ugly heads it is generally accompanied by a decrease of intelligence on the part of people controlling the money. The money is entrusted to amateurish producers who become concerned with irrelevant and exaggerated production value and do not fit the cost and decoration of their pictures to the amount of basic box-office attraction that is really contained in them. For these the professional producers have to take the blame and the consequence in future years. In my opinion these periods are bad for the Industry and no one can deny that we have suffered from such a period during the years 1933 to 1937, and we are paying for it now.

Act Functioning Slowly but Surely

I think we have a lesson to learn in this country. No Act of Parliament can do anything more than temporarily alleviate unemployment and the troubles of investors in studios and other manufacturing sides of our business—a function the Act of 1938 appears to be doing admirably if somewhat slowly. It cannot of itself create a sound commercial production industry over a period of years. Only some, to my mind, impractical monopolistic or subsidising legislation could do more, and I for one would hate to see our country in the humiliating position of having to accept such a discriminating pair of crutches before we know we are hopelessly lame. I think I may say without being indiscreet that the mysterious Governmental powers that be which guide film production in this country are well aware of this and are in substantial agreement with this thesis. Films must be made so as to bring in profits or you have not got a sound industry.

[illegible] sad periods of 1933-1937 to which I referred to above our kind friends the financiers were so occupied with the provision of costly finance, high-priced technical facilities, such as the building of studios—vastly redundant to requirements—that they forgot the two most important si[illegible] picture-making, *i.e.*, the provision [illegible] and brains and the provision of fair and equitable sales arrangements. That a royal road to successful film production is the provision of lavish equipment and technical facilities is not true; they are necessary but ancillary. Success can only come by lavish provision of brains and creative ability.

It goes a long way to prove what I say that the French Industry has lately attracted a great deal of attention to itself. I think that apart from the great natural merit that the French have as showmen and makers of entertainment, some of it may be due to the fact that they suffer from a paucity of facilities and therefore the brains of the Industry are encouraged and not the mechanics.

A Good Script Comes First

A pic[illegible] is to an unbelievable extent made [illegible]rred the day the script is finished. It is true to say that skilful direction, camera treatment and performances can go [illegible] long way to making a poor script an agr[illegible]ble piece of entertainment, but I would [illegible]ll maintain that in the manufacture of [illegible] film the ingredients in order of import[illegible]e are: (1) Story and script; (2) directi[illegible] (3) performances.

Som[illegible] my friends here to-day may feel I am [illegible]ing the value of performance in a film t[illegible]ow. I think not. Without a skilful script [illegible]d skilful direction no artiste, however [illegible]ed, can give the results he should be gi[illegible]g on the screen to an audience. How[illegible] brilliant he may be in his rendering o[illegible] rôle and in the subtle touches he puts into characterisation he cannot make it palatable if it is based on an unbelievable or unsuccessful dramatic theme, accompanied by badly written and unconvincing dialogue.

I am going to suggest that the strength of some of the large American film companies lies not always in their list of stars; it is in their list of writers. That is one of the most important things we must encourage in England.

At present I do not think it is an exaggeration to say that if I wish to spend money on a writer my financial colleagues frown at me more severely than if I suggest paying what sounds an exaggerated fee to a well-known star. Let us producers in England cultivate and encourage the creative side of film production. This country can claim to have the greatest authors and playwrights in the world. They must, by a proper representation of their work, be encouraged to write for us and not take their talent elsewhere. We have got all the rest; the finest studios that money can build, the finest technical equipment and technical brains, and beautiful up-to-date theatres which you my friends control and which deserve the best that British film production can offer.

Necessity of Cheaper Sales Methods

There is a regrettable amount of fine cameramen, sound recorders, assistant directors and others performing similar duties who are out of work to-day in England, the bulk of them ranking with the finest technical brains in Hollywood. The reason they are not in work is threefold. Firstly, we are at fault as producers for the reasons I have given you above. Secondly, the provision of money in the past few years without thought of how it was being managed or whether it was being soundly spent. Thirdly, it seems impossible to find a fair formula for the distribution and sale of independent British films, and I am afraid I must quarrel with my good friends the distributors of films in this and in other countries with the high costs of distribution, although many of the big distribution companies have done everything apart from that to encourage and help the British film Industry.

As a commercial man, I would rather make an unambitious production with some brains behind me in the smallest and most uncomfortable "green-house studio" in this country with cameras tied up with string and every mechanical difficulty in my way, and have the production sold to its best advantage in a fair and equitable manner, than make a super production in a super studio with super trick and effect shots and the negative subsequently put on the shelf.

I hope that I have not underlined too strongly this morning the importance of writing in British pictures, for there is another battle that we have got to fight that is just as important. It is true that I will not depart from my theory that it is the story that mainly counts in the making of a film, but there is another matter of paramount importance to British pictures, and that is artistes.

Effects of Production Shortage

One of the saddest features of the lack of continuity of programme in this country has been what I choose to christen the dissipation of talent. It is difficult to bring home to you other than by actual examples, the amazing number of brilliant actors and actresses who have been discovered here in the past six or seven years and who are now no longer playing in British pictures.

In order to illustrate it to you, I must risk using names, and I would like you for a moment to examine the talent discovered in this country by such an individual producer as Mr. Korda. I have been a friend and associate of Mr. Korda's for many years now and have closely watched his great ability at picking star material, and am proud to think that in the old days I was in some cases responsible for picking artistes with him; but just take the list of some of the people he has put on the screen, to mention but a few:

Merle Oberon, Robert Donat, Leslie Howard, Charles Laughton, Binnie Barnes, Wendy Barrie, Sabu, Laurence Olivier, Vivien Leigh, Flora Robson.

Of this impressive list few remain either to play for Mr. Korda or indeed to play in British pictures at all. Most of them are in Hollywood, and a few remain, like Charles Laughton, only because of their own personal preference to make British films and not because they have had any encouragement to do so. Continuity of programme by independent producers means building up writers, artistes and other kinds of talent. This is essential if British production is to keep its head above water.

It is gratifying to me to see men like Michael Balcon, who is probably our most experienced English producer to-day, back in the saddle controlling the output of a British company with a continuity of programme making not costly but highly successful films and building up writing and acting talent at great speed in the fearless manner with which we always associate him.

It is refreshing to see signs of this in other directions, and it is a comfort to see Anglo-American companies here making pictures under the provisions of the Cinematograph Films Act and turning out such films as Metro-Goldyn-Mayer have done, to quote but one example—"A Yank at Oxford," "The Citadel" and "Good-bye. Mr. Chips"—all of them world beaters.

Independents' Fine Contributions

It is even a great source of satisfaction to me to have seen last year independent British producers make such pictures as "Pygmalion," "Stolen Life" and "Sixty Glorious Years," to quote but a few. Some of the less important pictures produced by both purely British and Anglo-American companies last year and this year have been made with great care, thought and economy, and have been very successful. This is all heartening, but there must be more of it, and we must take a longer view.

Spasmodic production is no good. It tends to dissipate talent. If an individual producer makes a successful picture and builds a successful artiste, the first thing that happens to him if he has no continuity of programme is that the artiste in question is taken away from him by another company or by another country—which is worse. At the risk of repetition I must emphasise again that pictures must make profits. It is only by that means that producers can solve our continuity of programme.

I am afraid all I have said sounds somewhat discouraging, and I have not been constructive enough to offer any remedy for our troubles. **I do know this, however, that if there is one thing a British exhibitor likes it is a good British picture.**

That has been proved over and over again by cold hard figures, and it is up to us manufacturers to try and solve our financial management and creative problems in such a way that we give more and better British pictures to the exhibitors of England to show. I think this can only be done by widening our markets to get a profit out of our pictures.

It is a sad reflection that since Gainsborough and British and Dominions declared dividends in the early 'thirties I do not believe any money has been made on British negatives except in very rare individual cases. Wider markets we must have to enable this to be done. The great film production industry of America can probably get back the bulk of its negative cost over its 18,000 theatres. The rest of the world is their profit and reserves for the future. We are sadly limited here. I had hoped that the reciprocity provisions in the Quota Act would have shown a wider application, but results to date are somewhat disappointing. Let us make bigger and better films that appeal to a world market, but at the same time let us not forget our home market.

Over a period of years I have felt, and I am still inclined to stick to my view, that British comedy is a highly domestic growth, and it has little appeal outside these islands.

If I had to declare a snap policy for British pictures it would be plenty of British comedy for the home market properly and economically made. They always pay; and for the wider market pictures that depend on real sincerity and feeling and putting on the world screens the most interesting island in the world, its thoughts, its culture and its institutions.

It is a curious fact that it does not matter where a picture depicting traditional British institutions is made, it stimulates the interest of all audiences through the world. It should be our particular job in England to make such pictures.

All Sections of Trade Must Co-operate

I would like to summarise these somewhat inchoate remarks of mine by the following appeal—firstly to producers—don't spend too much money on production values, spend more on story writing and talent; secondly to distributors—give the independent producer a break, don't think too much of distribution returns, think a bit about what is wittily known as the "producers' nett share of the receipts" (and how nett they can be!); and, thirdly, to exhibitors, go on encouraging our product as you have in the past, help us to exploit our pictures, and, Act, or no Act, find us plenty of screen time—and all this even in Bonnie Scotland if it can be managed.

The remarks I have made to you this morning seem to be nothing but a howl of misery. I would not have you suppose that I think the producers in this business are the only ones who have a difficult road to hoe. I know of the struggles and of the difficulties theatre-owners have had to go through, especially lately. The only cure for these evils is better pictures, and I am as anxious as anyone that the exhibitors in this country should have a wide choice of pictures, both American and English.

"Q PLANES" EUROPEAN PREMIERE

Conference Event

ONE of the biggest entertainment attractions during the opening week-end of the Blackpool C.E.A. conference was the European première of Columbia's "Q 'Planes" at the Odeon on Sunday evening. Hundreds of exhibitors took the opportunity of attending the event, which created records for the largest Odeon in Great Britain.

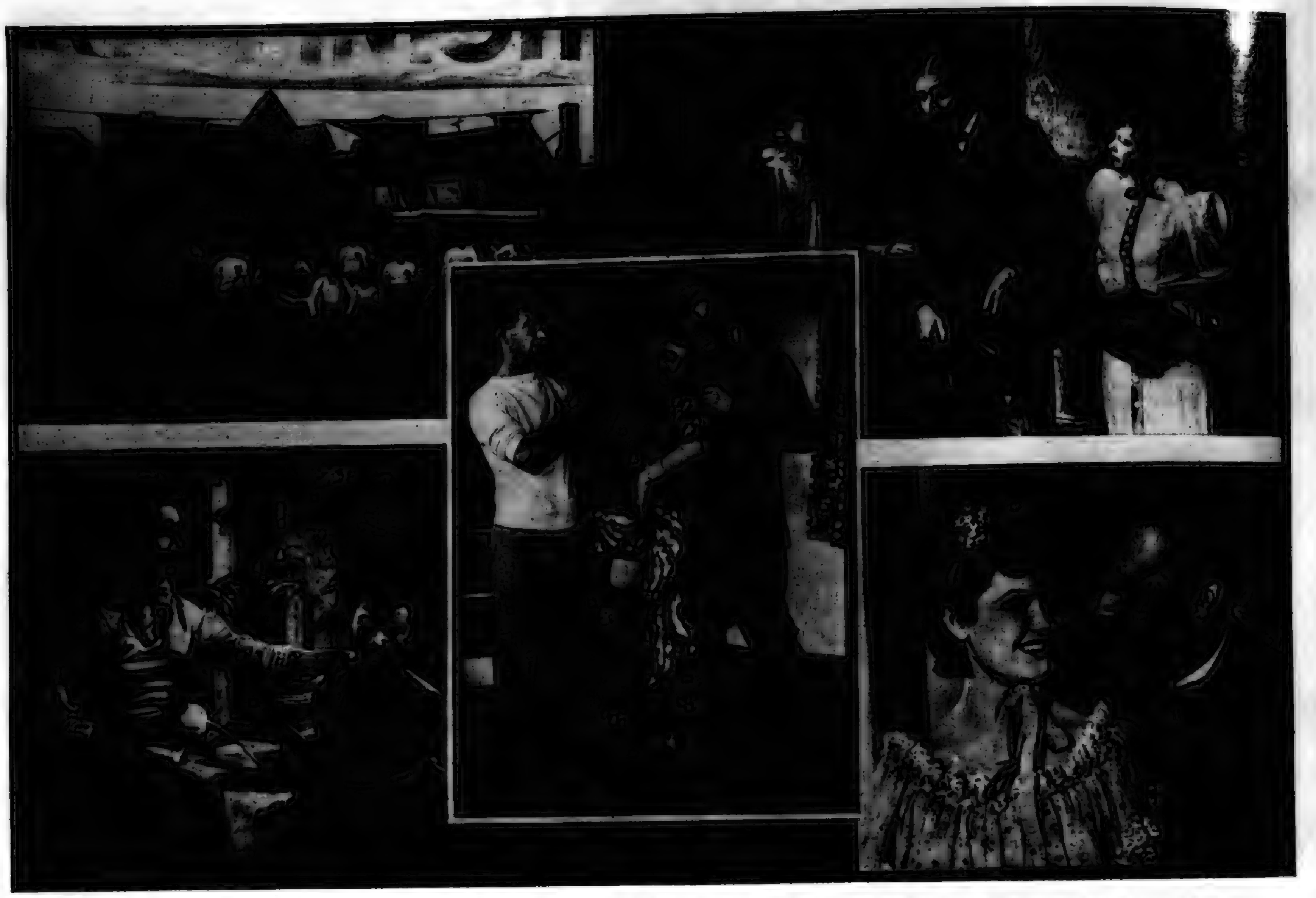
"Q 'Planes," which was given a most enthusiastic reception by the audience, is booked for a West End run at the Odeon, Leicester Square, starting July 10. Ralph Richardson, Valerie Hobson and Laurence Oliver co-star in this timely film of sabottage in the air, Irving Asher's first production for Columbia.

To herald the premiere, Manager Carpenter, of the Odeon, launched an extensive streamer campaign, covering all the prominent sites in Blackpool. The smallest streamer is over 30 ft. long, the largest being 60 ft. in length.

Entering Blackpool from the North Station visitors are confronted with a 60-ft. streamer right along the front of the Station Hotel, opposite the station. Near the Central Station there is a large streamer around the hoardings in front of the new Marks and Spencers building, while streamers are displayed in the main streets and along the front.

This widespread display is backed up with a concentrated newspaper campaign, dozens of shop tie-ups, and the circulation of the hotels and boarding-houses with advertising material.

"RIDING HIGH"

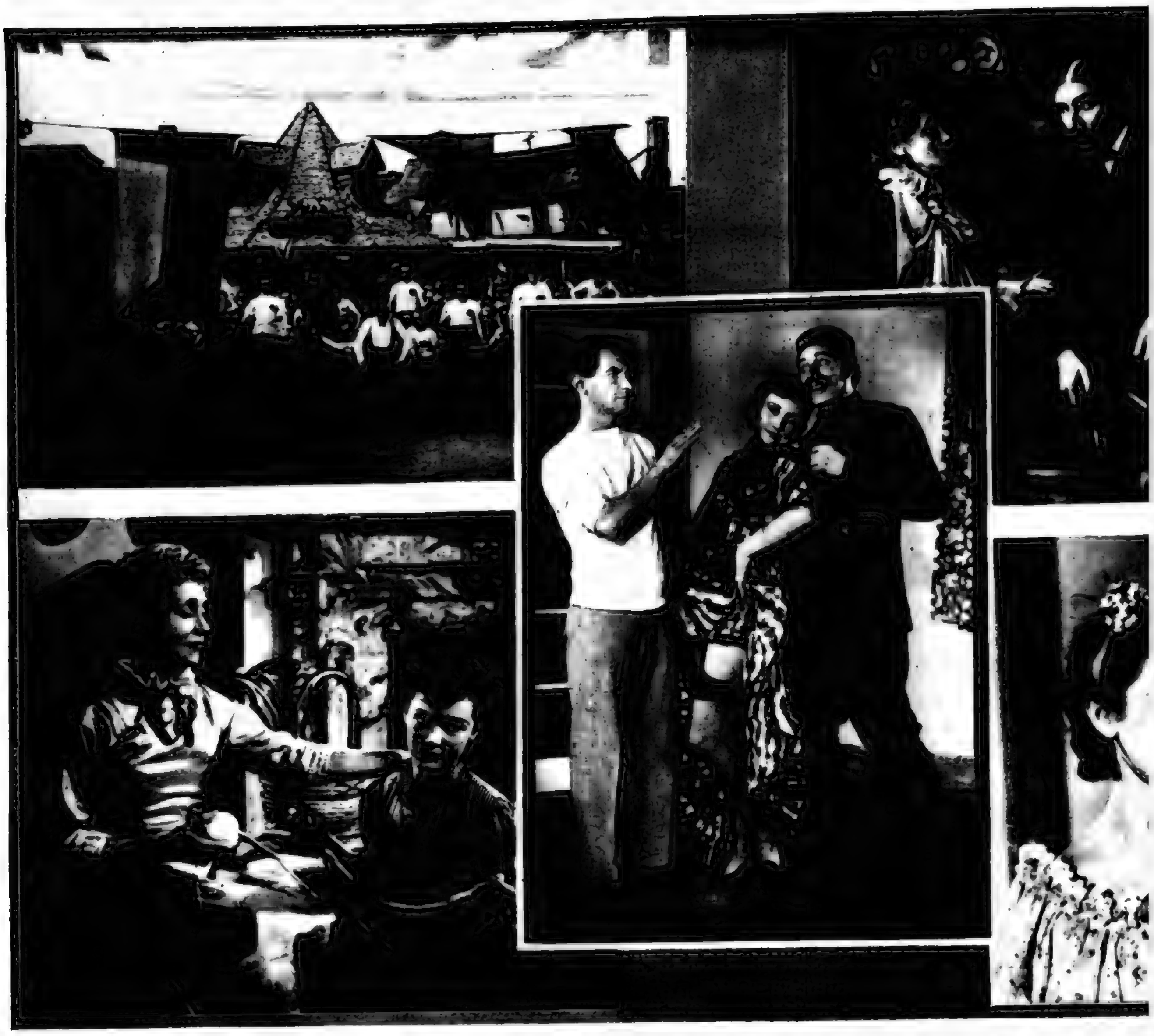


Scenes from the George King production RIDING HIGH, which British Lion is Trade showing at the Piccadilly Theatre, on Thursday, July 6, at 3 p.m. The picture features Helen Haye, John Garrick, Claude Dampier, Kathleen Gibson and John Warwick.

THREE MORE FROM BRITISH LION

Scenes from three Republic productions shortly to be Trade shown by British Lion. STREET OF MISSING MEN, to be shown at the Piccadilly, at 3 p.m., on July 7. (1) Charles Bickford, Nana Bryant and Harry Carey. (2) Charles Bickford, I WAS A CONVICT, to be shown at the Piccadilly, on Tuesday, July 4, at 3 p.m. (3) Barton McLane and Ben Welden. (4) Clarence Kolb and Beverly Roberts. MEXICALI ROSE, to be shown on Tuesday, July 4, at the Private Theatre, at 11 a.m. (5) Gene Autry. (6) Gene Autry and Smiley Burnette.

"RIDING HIGH"



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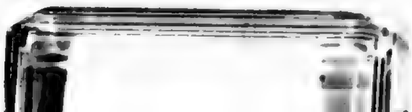

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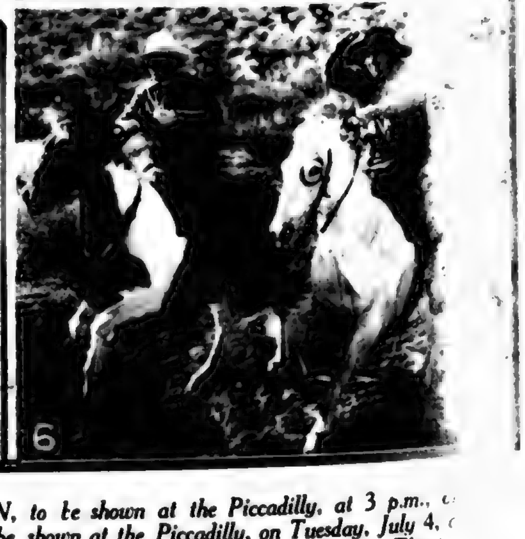
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G MEN, to be shown at the Piccadilly, at 3 p.m.,
CT, to be shown at the Piccadilly, on Tuesday, July 4,
OSE, to be shown on Tuesday, July 4, at the Private Theat
Burnette.

BRITISH LION
presents
RICHARD DIX
IN
MAN OF CONQUEST
Directed by
GEORGE NICHOLLS, JNR.

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MSTRONG ★ RALPH MORGAN ★ VICTOR JORY AND A CAST OF THOUSANDS

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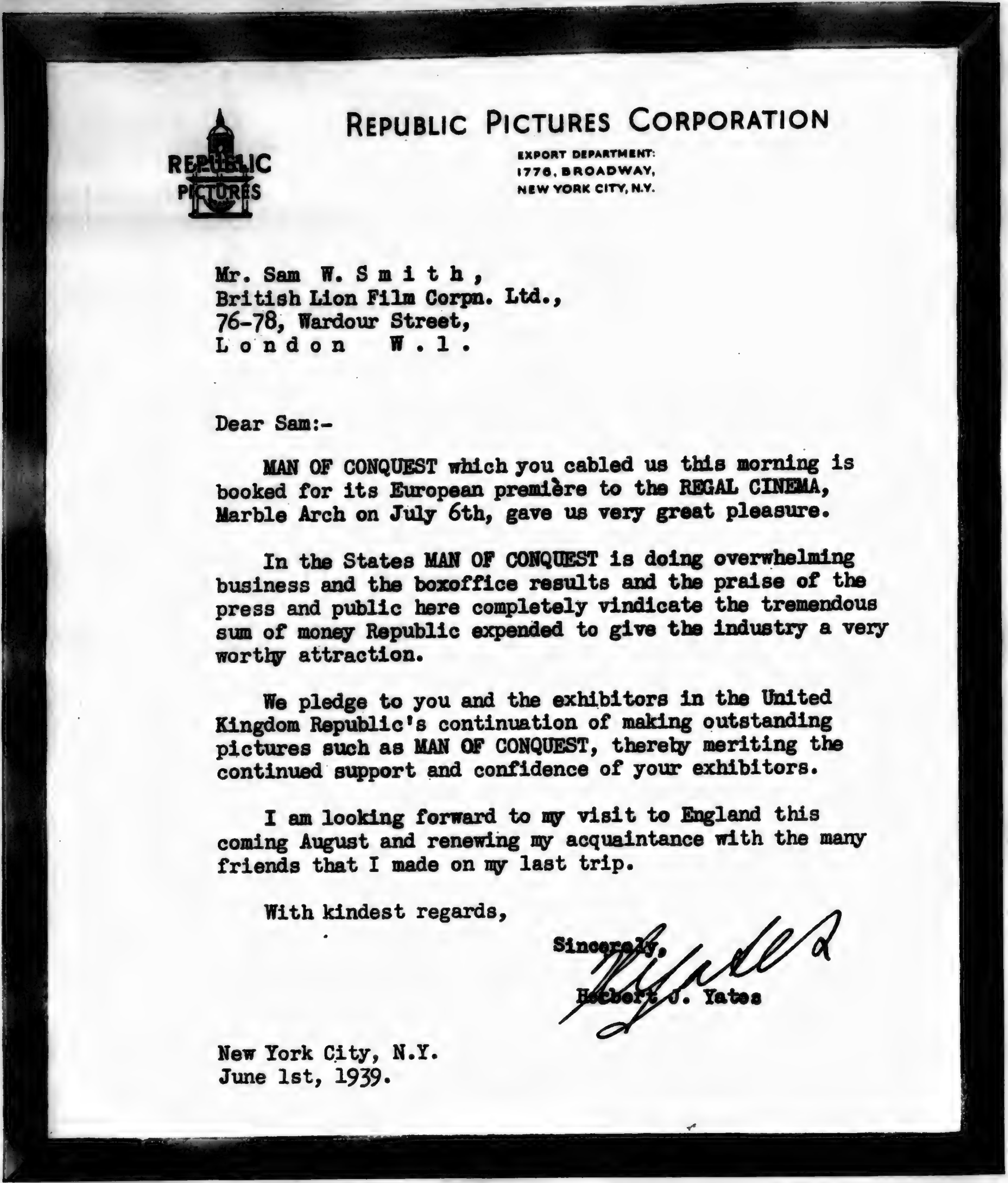
REPUBLIC PICTURES



REPUBLIC PICTURES CORPORATION
EXPORT DEPARTMENT:
1776, BROADWAY,
NEW YORK CITY, N.Y.

Mr. Sam W. Smith,
British Lion Film Corpn. Ltd.,
76-78, Wardour Street,
London W.1.

Dear Sam:-

MAN OF CONQUEST which you cabled us this morning is booked for its European première to the REGAL CINEMA, Marble Arch on July 6th, gave us very great pleasure.

In the States MAN OF CONQUEST is doing overwhelming business and the boxoffice results and the praise of the press and public here completely vindicate the tremendous sum of money Republic expended to give the industry a very worthy attraction.

We pledge to you and the exhibitors in the United Kingdom Republic's continuation of making outstanding pictures such as MAN OF CONQUEST, thereby meriting the continued support and confidence of your exhibitors.

I am looking forward to my visit to England this coming August and renewing my acquaintance with the many friends that I made on my last trip.

With kindest regards,

Sincerely,

Herbert J. Yates

New York City, N.Y.
June 1st, 1939.

BRITISH LION
presents

RICHARD DIX
IN

MAN OF CONQUEST

Directed
by
GEORGE NICHOLLS, JNR.

BRITISH LION FILM CORPORATION, LIMITE
76 78 WARDOUR STREET W1
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RIDING HIGH

TRADE SHOW
PICCADILLY THEATRE
Thursday, July 6th, 3 p.m.

Featuring

Claude Dampier & Helen Haye

WITH

JOHN GARRICK
KATHLEEN GIBSON
JOHN WARWICK

DIRECTED BY
DAVID
MacDONALD

BRITISH LION FILM CORPORATION, LIMITED
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"MAN OF CONQUEST"

TENNESSEE
RE-ELECT
GOVERNOR SAM HOUSTON
MARYSVILLE
AVORIT

Hailed as one of the most dramatic and spectacular productions of the year, Republic's epic film of early Western days, MAN OF CONQUEST, will be presented to the British Trade on Monday, July 3, at 8.30 p.m., at the Cambridge Theatre. Based on the tumultuous and romantic life of General Sam Houston, who established Texas as a free and independent state, the picture stars Richard Dix as Houston, with Joan Fontaine, Gail Patrick, Edward Ellis and Victor Jory, in outstanding supporting roles.

AROUND the EXHIBITION

A STAND BY STAND REVIEW

By R. Howard Cricks

IN describing the exhibits at the Blackpool C.E.A. Exhibition, R. H. Cricks has endeavoured to see many of the exhibits through the eyes of Friese-Greene, the originator of kinematography, whose patent was taken out fifty years ago. Friese-Greene died in 1921, by which time developments in apparatus had made great strides

The "Kinematograph Weekly" stand at the Blackpool C.E A. Exhibition has been made attractive with the assistance of Girosign, Ltd., who were responsible for the decorations and display features, and Corbelux, Ltd., who supplied their well-known lighting method

Last week was celebrated the 50th anniversary of the filing of a patent for the "making of a series of consecutive images." The patentee was William Friese-Greene, and on this patent—to its prolific inventor merely one of many—was laid the foundations of our Industry.

Friese-Greene I remember as a tall, white-haired genius, always ready to discuss his latest invention. Surveying the C.E.A. Exhibition from the KINE. WEEKLY stand, on which his photograph is prominently displayed, I wondered what he would have thought of the mighty Industry that has arisen from the invention upon which he devoted so much labour with so little financial reward.

For one thing, he would have seen the KINE. only in its former smaller size. On catching sight of "The Complete Projectionist" he might have wondered what exactly was a projectionist, for the term was, as far as I recall, imported from America some 15 or 16 years ago; although I flatter myself that he would recognise my name, since many of his experiments in colour films were made in the studios of Cricks and Martin, my father's company.

Projection Evolution

Friese-Greene's death occurred 18 years ago, so that he would have seen the beginning of the growth of the modern projector from the comparatively flimsy machine of pre-war days.

The array of Simplex machines on Brockliss's stand would, I think, have appealed to his mechanical genius as a perfectly logical development, particularly when he learned that the speed of projection had been increased from the 16 frames per second which he eventually found inadequate, to the modern 24.

Outstanding in this range is, of course, the E-7. One might, however, be pardoned for at first glance awarding the precedence to the new S-1, which Frank Durban told me had been specially shipped from America for the exhibition.

Its case is larger than that of the E-7 and a powerful cooling draught is produced by the shutter, but the mechanism is less robust, although quite sturdy. The stand has the same lateral and angular adjustments as the heavier machine, but without the adjusting screws.

Besides a Magnarc and a Stelmar spot the Monarc is naturally featured. Both the latter are run from a Westinghouse rectifier.

Friese-Greene's only actual knowledge of the talking picture would have been the synchronised discs which from time to time appeared under various guises. Examination of the Western Electric and RCA sound-heads on which the Simplex machines are mounted would probably have recalled to his mind a patent which he had no doubt come across at the Patent Office, dated 1906, in the name of Lauste, and which showed all the essential features of modern sound equipment.

Mirrophonic TA-7500

Actually the new TA-7500 head on the Brockliss stand is the only Western Electric apparatus in the show. The W.E. stand is occupied by a model of the *Mauretania*, the equipment on which is completely Western, including three separate Mirrophonic installations.

The new head is a modification of the original Mirrophonic head, which I described some months ago. L. F. Morris assured me that all future Mirrophonic installations will embody the rotary scanning principle.

Each day guests to the exhibition were welcomed by Les Morris, popular operating manager of Western Electric, speaking over the public address system installed by his company.

The system was not specially installed in the Casino for the conference but is part of the standard equipment put in by the Pleasure Beach Entertainments, Ltd., comprising 49 speakers, 18 microphone points and four automatic record-changing units and a double-turntable reproducer set.

The equipment is normally employed to relay music and speech throughout the beach, Icedrome and Casino.

A single broadcast can be relayed to the entire pleasure beach at once.

The E.C.C. Exhibit

But it would be more logical to start this review at Stand No. 1, which is that of the Electric Construction Co., Ltd. The most eye-catching feature of this stand seems to be the green pilot lamp on the battery-charging equipment.

E.C.C. evidently know the kinema Industry, for they cater for two types of customers—the man who wants a rectifier at low initial cost and the man who has the foresight to think first of running costs. For the first there is a simple double-built set, with the bulbs paralleled and the arc fed through a resistance.

The induction control of the second set nearly doubles its cost, but immensely increases its efficiency, an overall figure of 70 to 75 per cent. being attained. A feature of both sets is the silent running of the fans.

Hygiene Sprays

A. R. Mackewn, of New Hygiene, Ltd., is being kept busy demonstrating his "Scentinel," a neat device containing solid perfume. Sprays also form an important part of the display.

Alexander's Artistry

Alexander and Sons pride themselves on being practical artists. Their coloured drawings of decorative schemes are real works of art, being produced, I am assured, by artists capable of supervising the whole of the work. Some excellent conversions of old kinemas are illustrated.

The firm undertakes the complete conversion of the auditorium, including curtains, carpets, seating, etc.

G.E.C. Mercury Lamps and Carbons

The central feature of the G.E.C. stand is a display of ultra-violet lighting effects. Of more practical interest to the projectionist, however, is a new G.E.C. carbon, just introduced, which, I was assured by J. A. Walters, has a burning rate 20 per cent. lower than the normal type.

Friese-Green's only idea of the mercury vapour lamp would probably have been the long tubes, with their greeny-blue light, once popular for studio lighting. The latest development of such lamps is the Osira high-pressure air-cooled lamp, recently described to the Illuminating Engineering Society. The lamp is not actually running in the exhibition, but I can speak from personal knowledge in saying that its light is absolutely dazzling. It consists of a small quartz bulb, containing the electrodes, inside a larger bulb, about the size of a 500-watt filament lamp.

B.T.-H. and Morgan Crucible

Sound Equipment, Ltd., and Morgan Crucible are associated on Stand 5 and exhibit a wide range of apparatus. The B.T.-H. projection unit combining both picture and sound head, and the Type C lantern are attractive exhibits. A B.T.-H. hot cathode rectifier provides another attractive unit.

Morgan Crucible exhibit of one of its 12 testing theatres at the laboratory transferred to the exhibition is a novel achievement ond is supplemented by views of the other theatres. The novel Reflectometer is also on view.

Lipton Perfumes

Lipton's stand provides a pleasant aroma around the surrounding gangway. Their perfumes and essences are claimed to be not only pleasing and hygienic but also a vermicide—this last a quite important consideration, as anybody who has stripped an old seat will know.

Trinity Chair Comfort

Two considerations are of outstanding importance to the purchaser of seating—comfort and acoustics. Both are well taken care of by Trinity Chairs. Among their products is the Prendergast, whose originator, Jack X., designed it from the point of view of an exhibitor of 25 years' experience.

A feature of most Trinity seats is the silent stop. Dunlopillo or spring upholstery is supplied.

Decorative Woods

Exotic woods of great charm of veneer are shown on the stand of Classic Displays, where contrasting effects for decorative purposes may be studied.

Hendon Lamps on New Lines

One of the most contented people in the show must surely be P. Purser Fletcher, of Hendon Lamps. Next door to the KINE. stand he has a miniature electric railway to play with. It is set in a landscape illustrative of the various applications of Hendon lamps; in the centre is a kinema (which I objected could not possibly pay in such rural surroundings), houses, vehicles, and stacks of boxes marked "Hendon" all help to tell the story, while the little train continues its never-ending function of delivering still more cases of lamps.

At the side of the stand is a display of various lamps, including architectural strip-lights made into the form of a monogram.

Cinesales and A.C.

The background of the Cinesales' stand is an elaborate chart, showing the saving effect effected by the use of an A.C. arc. I hope to be able to deal more fully with these figures in a later article.

Two lamps were shown on this stand. The first, Jack Sturgeon told me, was almost identical with his previous A.C. arc, but rather heavier. The second lamp is an A.C. spotlight of the type in which the light is focussed on an iris, which is imaged by a long focus lens on to the stage. Both iris and colours are cooled by a blower.

Signs by K.F.M.

K.F.M. signs are up to the minute with a sign "Television is Installed Here." Another sign that will appeal to the economical exhibitor is an illuminated clock 18 in. square, lit with only two 30-watt tubular lamps instead of the customary four.

E. Eustace Thomas told me that K.F.M. signs are being used throughout on the *Mauretania* and *Queen Elizabeth*—it seems that Britain's new liners are almost being built at Blackpool!

Nife Batteries Claims

The object lesson conveyed by the Nife Batteries stand is the greater compactness, flexibility and durability of the alkaline cell as compared with the acid type. In a single compact cabinet is a complete emergency lighting equipment for a 1,000-seater kinema, with the batteries built into the base. This construction is, of course, rendered possible by the fact that no fumes are given off by the alkali cell in charging or discharging.

The actual charging equipment is of the single-control type, the battery always remaining on float. The space occupied is about one-sixth of that needed by a lead-acid installation.

F. Watson Mann tells me that he is supplying batteries for the *Mauretania*. They will be capable of giving a current of 200 amps. for a period of 30 minutes, the voltage varying only from 225 to 210 volts.

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Television—Facts and Problems

C. H. BELL'S PAPER—Continued from page 8

serious matter than any question which confronts the exhibitor in the decision with regard to equipments.

There is another important aspect of this problem which, I believe, is an internal matter, and which must be given the most serious consideration before we jump into any decision regarding large-screen television. This Industry is unusual in its set-up. I believe it ranks in Great Britain as something like the sixth largest industry, but at what other business or industry can you look and say that it is entirely dependent for its existence on a foreign-produced article? We have recently made in England a few very fine productions equal to those made anywhere in the world, but what does this handful of pictures mean to the exhibitor showing 52 weeks a year? The renters have said very plainly that they are prepared to withdraw their pictures from television companies, and they ask as a *quid pro quo* for this that the sales of pictures to the exhibitor shall not be diminished by the introduction of large-screen television.

The exhibitor, on the other hand, does see, and rightly so, a bargaining point in this television, but, just the same, I cannot imagine a complete television programme which could at any time be said to replace the ordinary screen entertainment. I visualise television as just another attraction to the already high standard of programme which the kinema offers to the public, but if this medium is to be used in such a way that it will reduce the already greatly reduced output of the producers of motion pictures, surely the cost of production, and, following that, the cost to the exhibitor of his programme from the renter, will go up and not come down?

Keep Up the Picture Supply

It will come back to ordinary business economics and the question of supply and demand, and it is with this thought in mind that I would issue a warning to all those people concerned with the negotiations and the development of this new medium for the kinema to see that whatever is done will not interfere with the manufacture of pictures in other countries, without which we cannot exist.

Tackle the Problems Now

To sum up the problems, ladies and gentlemen, I would like to make it clear that what I have said regarding this matter is my own personal conviction, and I am not speaking on behalf of the Association or on behalf of any manufacturers or anyone associated with the television industry; but one thing I would like to make very clearly understood, and that is that I firmly believe it is the duty of this Association to tackle this subject now. While we have the policy of this great medium being determined by the Government we should take action such as we have seen the Association take last week in connection with another matter.

We should let it be known that we are not going to be placed in the hands of promoters, and give up large sums of money to people who have no interest in the welfare of this Industry; neither are we willing to sacrifice the business which is ours to benefit the B.B.C. in the presentation of their programmes for the home receivers.

The manufacturers of kinema television sets will obviously have a large business before them if this problem can be settled. The renter knows from the start that he cannot obtain any benefit by allowing his pictures to be televised, as the amount of revenue to be received from such a medium would be negligible compared with the amount which he receives to-day, and totally uneconomic, and the exhibitor himself is entitled to some increased box-office revenue if he is prepared to invest money in equipping his theatre in an up-to-date manner. Therefore, I say, deal with the problems first; cut out the worry and talk about the cost of television sets and the difficulties of installation, and all these various matters. They mean nothing at this stage.

Go to the fountain-head, which is the source of supply, solve your problems there, and this Industry will benefit by progress.

STANDS TO SEE AT BLACKPOOL

AROUND THE EXHIBITION—*Continued from page 23*

The studio mercury-vapour lamp which Friese-Greene recalled he knew as a Cooper-Hewitt. The Hewittic rectifier is made by the firm which originated the mercury discharge principle.

C. H. Goldring, the company's Northern representative, told me that the twin rectifier on his stand is actually two halves of two different equipments. One is for the Warwick, Sale, Manchester, and the other for the Plaza, Waterloo, Liverpool.

These are both of the Econotrol type, but the former is fitted with grid control—again originated by Hewittic—enabling the output to be varied from 40 to 60 amps. merely by altering the phase of the grid signal. Power-factor correction can, when necessary, be incorporated. A similar control can, when preferred, be given by means of the transformer tappings, with 5-amp. steps, but the grid control system has the advantage of being controllable from the projection room. Mr. Goldring has devised a new circuit, enabling two projectors to be run in the normal manner from the Econotrol circuit, which can be cut out to enable spots to be run from resistances, so simplifying the control circuits without any appreciable increase in running costs.

As showing the range of Hewittic plant, two bulbs on the stand are contrasted. One gives an output of 500 amp. at 600 volts, equivalent to 400 h.p., and the other 10 amps. only.

Luminous Signs

On the stand of Neon Luminations I saw for the first time the mechanism of those travelling neon signs, an example of which is that at the Odeon, Leicester Square. The letters are stencilled from a special grade of Rexine. They clip on to slots in brackets carried by a chain, which slide on ball-bearing rollers on a rubber rail for silence. The illumination is in the form of a "grid" of neon tubing.

Records by Permission

The shop window of Phonographic Performances is not their stand, but the Western Electric loudspeakers through which records are being reproduced by their permission. I am told by H. M. Lemoine that over 80 per cent. of British exhibitors have the company's licences.

A National Screen Service

Another firm which suffers from the difficulty of portraying service on an exhibition stand is National Screen Service. As Paul Kimberley says, he can't show all the trailers that go out every week, covering, I gather, a large proportion of British kinemas.

An interesting application of this service is the Screenascope, which produces an ever-changing coloured picture 12 in. by 9 in. The picture is projected from slides, a large number of which are linked together as a chain. A convenient number is 18, lasting 1¼ minutes, but a second machine at the main entrance is running with 43 slides.

The Latest in Equipment Design

Another gadget is a stop-action switch, which, when the machine is used for educational purposes, enables a picture to be held stationary.

The N.S.S. stand also serves, of course, as a branch of the C.E.A. office.

New Westinghouse Circuit

The Westinghouse stand incorporates a new circuit, in which S. A. Stevens and R. Portch show parental pride, which enables two projectors and two spots to be run from an ordinary twin rectifier. On the control panel adjoining each projector is a two-way mercury switch; in the lower position the projectors are alive, and in the upper position the spots.

Another change-over switch permits, for purposes of demonstration, of the arcs being run either on a normal three-phase rectifier, or on a rectifier fed through the Westinghouse phase convertor from single-phase mains. It is impossible to detect any difference in the running of the arcs.

Yet another circuit on this stand is a new battery-charging equipment which ensures that, no matter what variations there may be in the mains voltage of the load, the battery remains safely on float.

RCA Metal Valves

The metal valve makes its bow for kinema reproduction in two new RCA amplifiers, shortly to be marketed, the L.G.106 and L.G.139. An offset to the advantages of the metal valve may be that one cannot see the interior to see that the filament is still working; so on these amplifiers a single meter is fitted, with a six-way switch enabling each valve to be tested in turn. The former has an output of 15 speech watts, suitable for 1,250 seats, and the larger amplifier has an output of 25 watts.

Capt. J. C. Atkinson also showed me the new RCA portable. This is a compact machine, capable of projecting a 12-ft. picture with a 1,000-watt lamp; alternatively, an arc may be fitted.

The cathode ray tube demonstration of the high fidelity soundhead is repeated this year and demonstrates the rapidity with which the film regains its speed after a temporary disturbance.

Hisses from Pyrene

Periodically from the Pyrene stand comes a hissing sound, and we know that G. Lee-Harris has extinguished yet another film fire. Slight modifications have been made in the equipment, improving its appearance on various machines. On the G.B.E. "N" type, for instance, it makes quite a neat addition to the top of the machine.

The equipment shown on the Ross machine is, I was told, identical with those on the *Mauretania* and ordered for the *Queen Elizabeth*. A.R.P. supplies are naturally an important part of the Pyrene output.

Organ—Pipe and Electric

Two electric organs have been regaling us Opposite the KINE. stand is the Compton Theatrone console, on which, as I write, Leslie Spurling is performing.

An organ is not the sort of thing of which one produces new models yearly. There are nevertheless several minor advances. As an engineer, the point that appeals to me is the silent switching—a single switch energises the whole instrument—and the silent mechanism, so silent that it is only by looking at the switch that one can tell whether it is running or not.

From the organists' point of view, there is, I am assured, an improvement in tone colour due to extended research into harmonic combinations, thanks to which the tone is increasingly like that of a pipe organ. An addition is a crescendo pedal. which gradually brings in the stops until the full organ is in use. Octave couplers and a larger number of pistons are also introduced.

The second organ is, of course, the Lafleur, on Kalee's stand, on which Stanlev J. Miller has been demonstrating its unusual harmonic combinations. One innovation is of some technical interest; a variable-pitch tremulant which works purely acoustically by means of a rotor in front of the speakers. The effect was described to me as similar to the apparent change of pitch of the whistle of an engine as it passes through a tunnel.

In addition, certain new tone colours have been evolved, including a carillon. Nearly 40 Lafleur organs have been installed in this country.

There was to have been yet a third organ of the electronic type: a Wurlitzer. Major Wright had hoped to be able to introduce it at Blackpool, but unfortunately it is not yet sufficiently advanced. One point which the Major emphasised is that the tonal distinctions of different instruments will be emphasised—that, as he put it, when a clarinet and saxophone are played together their tones will be distinctly recognisable.

Actually the Wurlitzer display comprises only the automatic coin-operated phonograph in its tastefully illuminated console.

Kalee Pioneers

But to return to the Kalee stand, next door: One thing that would have interested Friese-Greene is the range of old-time Kalee projectors, from the No. 1 (dating, so Ivor Faull assured me, from 1901) which all those years ago had a shutter-phasing knob, to the Indomitable, and then in steps up to the No. 12 and the Dragon. The No. 12 seemed to suffer no ill-effects from having its gate and other components continually removed. The Regal and Vulcan arcs were, of course, on show.

C. J. Treleaven's contribution to the stand was the tasteful festoon curtains, lit by a revolving batten—no doubt the least expensive way of obtaining lighting changes, since it avoids dimmers and duplication of lights. H. P. Dawson, too, showed a number of strikingly upholstered seats.

Lighting by Pride

The Compton organ console is, as usual, surrounded by Pride lighting equipment. I was interested to learn from B. T. S. Gamble that Pride's are now making the Metrum rectifier at their Clapham works, and a brochure is illustrated by pictures of mercury bulbs of all types, actually made at Clapham, whither I am invited to see the actual manufacture. Resistance, grid, and induction control are all provided.

A new type of smoothing circuit has been evolved, which is claimed to give ripple-free supply on single-phase.

J. S. Bacon showed me also an ingenious and inexpensive lighting fitting, in which all the translucent panels are hin[illegible]aking for convenience in transp[illegible]orage, and lamp renewal.

G.-B.E. and B.T.P.

In the space of a single stand, G.-B. Equipments contain a lot of interest. Chief emphasis is laid on the Magnus projector and the Brenkert arcs. The new "viscous rotor" sound-head which I recently described can be examined in detail.

To the inventor of kinematography, television was probably little more than a word. He would no doubt have been conv[illegible]sant with the theories of Nipkow and oth[illegible], but [illegible]hat it would have seemed to him incred[illegible] in so few years we should have be[illegible]ching on a kinema screen events tak[illegible]lace [illegible] miles away; to him the Baird [illegible] projector would have been quite i[illegible]hensible.

The equipment on show is, M. Ra[illegible] assures me, the identical apparatus [illegible] be installed at the Gaumont, Haymarket. The equipment for Lewisham is nearly complete, and installations will be made at the rate of three a month.

On the B.T.P. stand next door the [illegible] display is, of course, conversion amp[illegible] to adapt old B.T.P. installations to Duos[illegible]. The input is suited to the B.T.P. photo[illegible] and the output to the Duosonic speaker[illegible]

The A.C. Econarc is also shown on [illegible] B.T.P. base. A. I. Morgan was giving [illegible] some interesting details of the tests carried out to ensure the most satisfactory feed [illegible] system, the motor being run from a step [illegible] transformer connected across the arc, [illegible] minimising brush and commutator losses.

The feature of the Dunlopillo stand is a

Continued on page 49

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 29 AND WED., JULY 5

NEW PRODUCT ANALYSED

DRAMA

Code of the Secret Service.
Five Came Back.
The Sun Never Sets.
Poison Pen.
Man of Conquest.
North of Shanghai.
Outside These Walls.
Romance of the Redwoods.
Panama Lady.

COMEDY DRAMA

I Was a Convict.

WESTERN

Dodge City.

Charles Bickford as he appears in ROMANCE OF THE REDWOODS, which Columbia is Trade showing at the Cambridge Theatre, on Wednesday, July 5, at 8.30 p.m.

Thursday

Code of the Secret Service (*First National*)

Piccadilly Theatre. 3 p.m.

Cast: Ronald Reagan, Eddie Foy, Jun., Rosella Towne, Moroni Olsen, Edgar Edwards, Jack Mower, John Gallaudet, Joseph King. **Director:** Noel Smith.

In "Code of the Secret Service," which is due for Trade screening on Thursday next, June 29, at the Piccadilly Theatre at 3 p.m., Reagan is given the task of securing evidence against a gang of counterfeiters, who are distributing counterfeit money in the United States and over the Mexican border.

Reagan is framed on a false murder charge by the counterfeit gang, and whilst dodging the Mexican authorities he is captured by the gang and taken to their headquarters. He slips out of the gang's hands, only to be jailed by the authorities. Eventually he escapes once again, and with the aid of his assistant and a young rancher's daughter he manages to lure the counterfeit chief across the international border, arrests him, and breaks up the gang.

Eddie Foy, Jun., who supported Ronald Reagan as his comedy assistant in the recent "Secret Service of the Air," again appears with him in this production.

Katz and Franklin based their screen play on material compiled by William H. Moran, an ex-chief of the United States Secret Service, who also acted as technical adviser during production of the picture.

Panama Lady (*RKO-Radio*)

Cambridge Theatre. 3 p.m.

Cast: Lucille Ball, Allan Lane, Donald Briggs, Steffi Duna, Evelyn Brent, Abner Biberman, Bernadene Hayes. **Director:** Jack Hively.

Abounding with thrills and romance, "Panama Lady" stars Lucille Ball, with Allan Lane in the romantic lead opposite her. The two meet when Lane, an oil prospector, drifts into Panama City in search of excitement, and Miss Ball, a discouraged and penniless entertainer, essays to help Evelyn Brent, an unscrupulous night club proprietress, to relieve him of his money. When Lane threatens the girl with arrest, Miss Ball compromises by offering to work out the prospector's losses by returning to his lonely jungle outpost as his housekeeper. Prior to departing, however, she leaves word for Donald Briggs, her fiancé, and notorious gun-runner, to go to the camp and take her away.

What happens in this lonely jungle outpost makes for much of the film's excitement. A native girl, jealous of the cabaret dancer's presence, tries to poison her. Lane's kindness to Miss Ball changes her feeling from one of hate to sympathy; and Briggs finally arrives with murder in his heart, believing that the girl has disclosed his nefarious activities to the police. When the girl apparently kills him in self-defence, she is assisted by Lane to flee to New York. The establishment of her innocence and her final romantic reunion with Lane bring the film to an ingeniously conceived climax.

Five Came Back (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m

Cast: Chester Morris, Lucille Ball, Wendy Barrie, C. Aubrey Smith, Elisabeth Risdon, John Carradine, Patric Knowles, Allen Jenkins, Kent Taylor. **Director:** John Farrow.

This is a gripping story crammed with suspense and excitement, with Chester Morris portraying the pilot of a passenger 'plane bound for Panama City from Los Angeles. His co-pilot is Kent Taylor. During the course of a bad storm the steward falls from the plane, and later the pilot has to make a forced landing near the headwaters of the Amazon. The 'plane is damaged, and Morris, who is given command by the party, decides it will take two or three weeks before it can be repaired.

The exciting experiences of the group while in the jungle country is said to offer really sensational screen entertainment. Morris and Miss Ball become attached, while Taylor and Miss Barrie, whose fiancé is cracking up under the strain and a heavy bout of drinking, also form a friendship.

How the group learn that a dangerous tribe of head-hunting Indians are near by, the death of Knowles and the detective, and the final demand by the anarchist to select the five people which the 'plane is capable of carrying back, are thrilling sequences leading to the dramatic climax of the picture.

Friday

The Sun Never Sets (*General Film Dist.*)

Leicester Square Theatre. 9 p.m.

Cast: Douglas Fairbanks, Jun., Basil Rathbone, Barbara O'Neil, Lionel Atwill, Virginia Field, C. Aubrey Smith, Melville Cooper, Mary Forbes, John Burton, Arthur Mulliner, Theodore Von Eltz, Douglas Walton, Cecil Kellaway. **Director:** Rowland V. Lee.

"The Sun Never Sets" symbolises the enduring traditions of the British Colonial Service. Although it has such a mighty and far-reaching theme, the whole story of "The Sun Never Sets" is told through the medium of two brothers, members of a distinguished English family whose sons have been in the British Colonial Service for more than 300 years.

The rôles of the two brothers, which are taken by Douglas Fairbanks, Jun., and Basil Rathbone, are among the most powerful characterisations ever played by these two well-known actors, while additional impressive performances are contributed by a supporting cast headed by such top-line film personalities as C. Aubrey Smith, Virginia Field, Barbara O'Neil, Lionel Atwill and Melville Cooper.

The film opens with a few deft sketches of montage linking the founding of the British Empire at the time of Queen Elizabeth to its present day might. Then follows the story of the two brothers.

Basil Rathbone, the elder, has followed the family tradition without question, and devoted his life to upholding the service, while Douglas Fairbanks, Jun., as his younger brother, rebels at being so harnessed by tradition.

Finally, his grandfather, a fine old veteran of the service, persuades the young man of the honour of his heritage, and he accepts an assignment on the Gold Coast, where his brother, too, has a post.

The brothers' experiences in this remote outpost, where they come face to face with an ego-maniacal scientist who attempts to plunge the world into war, should make for thrilling and action-filled entertainment, high-lighted by a climax of dramatic realism.

Douglas Fairbanks, Jun. and Basil Rathbone in the Universal picture THE SUN NEVER SETS, which General Film Distributors are Trade showing at the Leicester Square Theatre, on Friday June 30 at 9 p.m.

Monday

Poison Pen (*Associated British*)

Piccadilly Theatre. 3 p.m.

Cast: Flora Robson, Robert Newton, Belle Chrystall, Ann Todd, Geoffrey Toone, Reginald Tate. **Director:** Paul L. Stein.

Flora Robson's name at the head of the cast is at once an indication of the dramatic strength of this production. As the title indicates, the story shows the catastrophe brought about by scurrilous anonymous letter writing; a murder, a suicide and the wrecking of contented households are some of the individual dramas played out against the background of a quiet country village as the letters take effect.

A skilfully handled story makes the detection of the culprit a revelation in the fullest sense of the word, development to the climax brings no adroit explanations of misleading clues, the discovery of the criminal comes swiftly after the moment when the calumny campaign is at its highest and most baffling.

Other productions from Associated British have shown the high level of character actors in this story, which include Robert Newton, Belle Chrystall, Edward Chapman and Ann Todd. Reginald Tate's work as the vicar is excellent in a type of rôle which is never easy to present on the screen.

"Poison Pen" was presented to delegates of the C.E.A. conference at Blackpool at the Princess Cinema on June 27, at a special preview.

Man of Conquest (*British Lion*)

Cambridge Theatre. 8.30 p.m.

Cast: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine, Robert Armstrong, Victor Jory, C. Henry Gordon, Ralph Morgan, Robert Barrat, Janet Beecher, George Hayes, Max Terhune. **Director:** George Nicholls, Jun.

Republic's most ambitious production, "Man of Conquest," is a spectacle film dealing with the life of Sam Houston, one of America's most famous characters. The loves and battles of the great soldier, his efforts to create a new state in the American Southwest, ending with his great victory over the Mexican dictator, General Santa Anna, at the battle of San Jacinto, which established Texas as a free and independent Republic, is the theme of "Man of Conquest," told against the colourful pageant of American politics, events and statesmen of a century ago.

Spectacle and romance, and the colourful career of the tempestuous Houston, forms the main basis of the story, which commences with Houston's early life, the years in which he championed the oppressed Cherokee Indians, even to living amongst them and adopting their style of dress, and his first career as politician, which was ruined when he made a disastrous marriage to a beautiful society girl who did not love him. Her aloofness, leading to their eventual separation, and the ensuing scandal, forced Houston into exile with his beloved Indians again, but another woman visualised his greatness and inspired him to continue his great fight to win independence for the Texans.

Tuesday

North of Shanghai (*Columbia*)

Cambridge Theatre. 3 p.m.

Cast: James Craig, Betty Furness, Keye Luke, Dick Curtis, Joseph Downing, Honourable Wu, Cy Kendall, Richard Loo, John Tyrrell, Lotus Lieu, Dorothy Gulliber. **Director:** D. Ross Lederman.

Set in the war-torn Chinese city, "North of Shanghai" tells a thrilling story of a nest of spies unearthed by the intrepid newshawks while "covering" the war. Spectacular battlefield action is a highlight of the new film, according to advance reports, which also state that most exciting sequences are those scenes behind the lines. In Shanghai itself the alien agents plot death and destruction. Their climactic efforts to expose the city to aerial attack are foiled by the two Americans, who stage a fake bomb raid with the aid of the most powerful of the secret Tongs.

"Now it Can be Sold" and "Community Sing No. 22" are the shorts to be screened with the feature.

I Was A Convict (*British Lion-Republic*)

Piccadilly Theatre. 3 p.m.

Cast: Barton MacLane, Clarence Kolb, Beverly Roberts, Horace MacMahon, Janet Beecher, Ben Welden, Leone Ames. **Director:** Aubrey Scotto.

This is a comedy drama about the regeneration of Barton MacLane, a gangster, who is sent to prison, where he meets a millionaire (Clarence Kolb), serving a term for income tax fraud. They become friends, and when released Kolb gives MacLane a job in his organisation. But the family think that having a gangster mixed up with the business will ruin them socially, and in time harm their investments. They try to have the old man sent to a lunatic asylum, hoping that whilst he is away they can get rid of the gangster. MacLane takes Kolb away and gives out that he has been kidnapped. Unfortunately, a couple of convicts turn the fake kidnapping into a real one, and MacLane is arrested. Beverly Roberts secures the release of MacLane, and together they rescue the millionaire and turn the real criminals over to the police.

Dodge City (*First National*)

Cambridge Theatre. 8.30 p.m.

Cast: Errol Flynn, Olivia de Havilland, Ann Sheridan, Frank McHugh, Bruce Cabot, Victor Jory, John Litel, Henry Travers, Henry O'Neill. **Director:** Michael Curtis.

The brawling, turbulent, sudden-death atmosphere of the toughest and roughest town in the American cattle country of 1870 is the background against which Errol Flynn projects his adventurous personality in the Technicolor subject, "Dodge City," in which he is supported by Olivia de Havilland and Ann Sheridan. Flynn appears as a venturesome young Irish soldier of fortune, who becomes a cowboy after having fought in the American Civil War. At the start of the picture he is seen as the trail boss, driving a huge herd of cattle towards Dodge City.

When he arrives in the small but bustling cattle town he finds it overrun with gamblers and gunfighters. He is asked by the small community of honest citizens to accept the post of sheriff, and this he does, before setting out to clean up the town.

Olivia de Havilland appears as a young nineteenth century newspaper girl, who takes control of the town's only newspaper when its editor, played by Frank McHugh, is shot in a gun-fight. Ann Sheridan appears as the proprietor and principal performer at Dodge City's "Gay Lady" saloon.

Wednesday

Outside These Walls (*Columbia*)

Cambridge Theatre. 3 p.m.

Cast: Michael Whalen, Dolores Costello, Virginia Weidler, Don Beddoe, Robert Emmett Kearne, Selmer Jackson, Dick Curtis, Pierre Watkin, John Tyrrell, Tommy Bupp. **Director:** Ray McCarey.

A picture the whole family is likely to enjoy, "Outside These Walls" has been hailed for its simple, human qualities, in America, where it was recently shown, as well as for its swift-moving drama of a man's uphill fight for redemption.

The story, briefly, centres round Whalen, a successful young business man married to an extravagant wife. Driven to extremity, he becomes an embezzler. Exposure follows, and he is sent to prison. There he lays the foundations of a career that is to give the story its most exciting emotional moments. He emerges from prison a crusading journalist, and plunges into the heat of a political campaign. At the moment he is estranged from his daughter, who has been in the care of a puritanical aunt, and is opposed by Miss Costello, owner of an opposition newspaper. These lives and many others interlace in a dramatic pattern as, Whalen's past overtaking him, events mount to an unexpected climax.

Romance of the Redwoods (*Columbia*)

Cambridge Theatre. 8.30 p.m.

Cast: Charles Bickford, Jean Parker, Gordon Oliver, Marc Lawrence, Lloyd Hughes, Pat O'Malley, Ann Shoemaker, Al Bridge, John Tyrrell. **Director:** Charles Vidor.

Lovely Jean Parker, who scaled the heights of screen stardom with her performance in "Sequoia," returns to the big timber country in "Romance of the Redwoods." Filmed in America's timber belt, the Pacific North-west, it is said to be one of the most beautiful films made in recent years, possessed of all the breath-taking beauty of the backwoods country, with its great trees, its turbulent rivers, and riotous mill towns.

"Romance of the Redwoods" is primarily concerned with the emotions which struggle within the breast of one man, a rugged lumberjack, who is torn between friendship and love. The logger, admiring a young backwoods girl, watches her fall in love with the city-bred youth with whom he himself has formed a close friendship. When the boy accidentally dies the lumberjack is accused and tried for the murder. He is freed, but his fellow-loggers are unconvinced of his innocence. Their bitter rejection of his friendship is terminated only with the sweeping onrush of a spectacular forest fire.

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Assoc.Brit.Pic.Corp.5/- Ord.	12/3	12/3	—
" 6% Pref.	18/9	19/-	+ -/3
" 5% Debs.	£97	£97½	+ 10/-
A.P.P.H. Ord.	13/3	13/-	— -/3
Assoc. Talk. Pic. Ord. 5/-	-/1½	-/1½	—
Baird Tele.20% Pref.Ord. 2/6	1/-	1/-	—
" Defd. Ord. 2/6	1/2¼	1/1½	— -/0¾
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News 5/-	3/-	3/-	—
Gains. Pic. Ord. 10/-	2/3	2/1½	— -/1½
Gaumont British Ord. 10/-	2/9	2/7½	— -/1½
" "A" Ord.	1/3	1/3	—
" 5½% 1st Pref.	10/-	9/10½	— -/1½
" 4½% New Debs.	£75½	£74	— £1½
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort. Deb.	£80	£81	+ £1
London Pavilion £1 Ord.	10/7½	10/7½	—
" 6% £1 Pref.	16/6	16/6	—
London and District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/8¼	1/8¼	—
" £1 Prefd. Ord.	15/-	15/-	—
Moss Empires £1 Ord.	19/6	19/6	—
" £1 Cum. Pref.	15/3	15/3	—
Odeon 5/- Ord.	6/1½	6/1½	—
" 5% Debs.	£77	£76	— £1
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pf. Ord.	19/6	19/4½	— -/1½
" Cum. "A" Pref. £1	22/6	22/6	—
" Cum. "B" Pref. £1	21/-	20/6	— -/6
" Const. 7% Pref.	21/3	21/-	— -/3
Scophony 5/- Ord.	4/4½	4/-	— -/4½
Sound City (Films) 5/- Ord.	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/9	1/10½	+ -/1½
Twentieth Cent. 5/- Ord.	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/6	-/6	—
" 1st Pref.	3/9	3/9	—
" 2nd Pref.	1/6	1/6	—
Union Cin. Sub. Pps. 6% Pref.	12/-	12/-	—
" 4/- Ord.	4/-	4/-	—

£1 shares unless otherwise stated.

SHOPKEEPER'S CLAIM AGAINST KINEMA

Queues Alleged to Cause Business Loss

Whether the proprietors of kinemas, theatres and entertainment halls are liable for damages for loss of business caused by queues to adjacent premises is the question at issue in a case which is being heard in the Isle of Man High Court.

Mrs. Eunice Bowling, owner of shops near the Regal, Victoria Street, Douglas, is claiming damages from the Palace and Derby Castle Co., Ltd., owners of the kinema, for loss of business caused by the formation of queues, and she is seeking an injunction to restrain the defendants from perpetuating the nuisance.

J. H. L. Cowin and J. A. Cain are appearing for Mrs. Bowling; and S. J. Kneale and B. W. McPherson for the Palace and Derby Castle Company.

Opening the case for the plaintiff, Mr. Kneale said Mrs. Bowling was the owner of three shops in Victoria Street, one of which was unlet, due, it was claimed, to the formation of queues for the Regal Cinema.

These premises adjoined a kinema where very good business was done, and he submitted that the formation of queues for the kinema obstructed the public from seeing what was being sold in the shops.

Mr. Cowin further submitted that the waiting room accommodation was negligible for a kinema of the size of the Regal. The defendants denied that the queues obstructed the entrances or interfered with the proper conduct of the businesses.

Gaps That Closed

"But their consciences must have been pricked," counsel continued, "because when representations were first made they decided they would have small gaps cleared in front of plaintiff's premises. In practice it was absolutely useless because the gaps closed when the queues moved."

Mr. Kneale objected to this statement, and said evidence would be called to show that a clear space was kept, but there was a time when the gap closed automatically, and there was a blockage of from five to eight minutes at the longest.

Evidence was then given by John Brew, building inspector for Douglas Corporation, that the Regal Cinema had seating accommodation for 1,223. About 70 to 80 persons could be accommodated in the foyer. Other kinemas in the town had considerable waiting room space, but not sufficient for all the people who wanted to get in.

Judge Farrant (the presiding judge) said he thought it was desirable that evidence should be called as to the practice of other kinemas in regard to accommodation for waiting patrons and the formation of queues.

The hearing was adjourned.

Faversham S.O. Does Not Pay

COUNCIL ASKED TO AMEND CHARITY TAX PERCENTAGE

FAVERSHAM Town Council, at their June meeting, considered applications from the owners of the two kinemas in the town (Argosy, Fletcher Barnett, Ltd., and Odeon) that the basis of contributions for Sunday opening should be amended as, under the conditions required by the Council, the opening of kinemas in the town on Sundays was proving unremunerative.

It was reported that the Finance Committee had already considered the matter, and had replied that the Council could not see their way clear to vary the conditions.

The proprietors of the Argosy had suggested that a basis of one shilling per seat per annum should be agreed on.

It was stated that other letters had been received since the meeting of the Committee, giving details of takings on Sunday.

The Council decided to endorse the action of the Committee.

Odeon Theatres asked if payments could be made direct to the charities. The Town Clerk reported that he had replied in the negative, and that he had since received a cheque for £18 2s. 4d. in respect of March and April.

The Council decided that distribution to charities should be made quarterly in future.

◆

FRESH MOVES AT GUILDFORD

Question Before Chamber of Commerce

The question of Sunday opening in Guildford was raised at the last meeting of the Guildford Chamber of Commerce, when P. R. Gillingham asked the president of the Chamber whether it would be possible to push forward the question of the Sunday opening of kinemas after the hours of church services.

He asked also whether it would not be easier now that certain members of the church had sat in kinemas collecting money for the new Cathedral Fund.

It was decided that the matter should rest in committee.

As all local kinemas have given much publicity to the building of the new cathedral at Guildford, and recently gave special screenings of the Building Fund film, it is thought by members of the Trade and lay filmgoers that the clergy might now regard Sunday opening in Guildford with more favour than hitherto.

◆

S.O. POLL AT BENFLEET

Benfleet Urban District Council (Essex) has decided to hold a poll on the S.O. question, following an application from Manager E. Shenton, of the Kingsway kinema (A.B.C.), the only kinema in the area. A poll on the question of Sunday games is to be held at the same time.

◆

Bristol Empire's New Policy

On the expiration of the lease on Saturday last the Bristol Empire passed from the control of A.B.C., and a new policy, including a rearrangement of prices, was inaugurated on Monday. The house in future will show a full three hours' programme, including two features and a double newsreel.

The question of reversion to variety is for the time being in abeyance.

◆

JARROW SCHEME HELD UP

A scheme by H. S. Smelt, of Newcastle, to build a kinema in York Avenue, Jarrow, at a cost of £20,000, for which plans had been approved, has been held up.

Mr. Smelt has informed the Jarrow Town Council that owing to the international situation it is not possible to get prices for steelwork, and in the meantime he is not able to make any progress towards building the kinema.

The Cinegram Service for Exhibitors

SALES ON PROFIT-SHARING BASIS

THE new slogan of Cinegram organisation is "Sure Profit Without Outlay and Without Risk." They issue a particularly well-produced brochure showing how theatre executives can benefit by handling these popular souvenirs without any risk to themselves.

Actual sales forms are reproduced in the brochure which show what commission can be made by theatre staffs who know how to sell Cinegrams, while the hints as to the best methods of selling should prove of inestimable value to those theatres who have not previously handled these attractive souvenirs.

The brochure is particularly interesting as it contains a portrait of Miss Gracie Fields taken at Islington only a day or two before she succumbed to the illness from which she is now happily recovering.

Each Cinegram deals with only one film. It forms a lasting souvenir as it contains 16 pages of art photogravure, the cast, the story and many interesting facts about the film and those taking part. The Cinegram is sold to patrons at 1d. each and may be obtained from the publishers, 7, Milford Lane, W.C.2, on sale or return with a substantial discount.

Apart from the fact that the filmgoing public look on Cinegrams as a part of a theatre's service and now expect a Cinegram of all good films for a souvenir, the booklets provide theatres with the very best kind of advance publicity that it is possible to get.

GORSEINON FIRE

Considerable damage was done to the Lido Cinema, Gorseinon, owned by Evan Bros., when a fire broke out on Thursday. Fortunately, there were ample fire appliances on the premises and by their aid the police were able to keep the fire under control before the arrival of the fire brigade. It is believed that a lighted cigarette left to burn on the floor of the pit started the fire.

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" Defd. Ord. 2/6 ..	1/2¼	1/1¾	— -/0½
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord. ..	3/3	3/3	—
Capital & Prov. News 5/- ..	3/-	3/-	—
Gains. Pic. Ord. 10/- ..	2/3	2/1½	— -/1½
Gaumont British Ord. 10/-	2/9	2/7½	— -/1½
" "A" Ord.	1/3	1/3	—
" 5½% 1st Pref... ..	10/-	9/10½	— -/1½
" 4½% New Debs. ..	£75½	£74	— £1½
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort. Deb...	£80	£81	+ £1
London Pavilion £1 Ord. ..	10/7½	10/7½	—
" 6% £1 Pref.	16/6	16/6	—
London and District ..	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/8½	1/8½	—
" £1 Prefd. Ord. ..	15/-	15/-	—
Moss Empires £1 Ord. ..	19/6	19/6	—
" £1 Cum. Pref... ..	15/3	15/3	—
Odeon 5/- Ord.	6/1½	6/1½	—
" 5% Debs.	£77	£76	— £1
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pf. Ord. ..	19/6	19/4½	— -/1½
" Cum. "A" Pref. £1 ..	22/6	22/6	—
" Cum. "B" Pref. £1	21/-	20/6	— -/6
" Const. 7% Pref. ..	21/3	21/-	— -/3
Scophony 5/- Ord... ..	4/4½	4/-	— -/4½
Sound City (Films) 5/- Ord.	-/7½	-/7½	—
" 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/9	1/10½	+ -/1½
Twentieth Cent. 5/- Ord...	-/3	-/3	—
" 6% Pref.	-/9	-/9	—
Union Cinemas Ord. ..	-/6	-/6	—
" 1st Pref.	3/9	3/9	—
" 2nd Pref.	1/6	1/6	—
Union Cin. Sub. Pps. 6% Pref.	12/-	12/-	—
" 4/- Ord.	4/-	4/-	—

£1 shares unless otherwise stated.

SHOPKEEPER'S CLAIM AGAINST KINEMA

Queues Alleged to Cause Business Loss

Whether the proprietors of kinemas, theatres and entertainment halls are liable for damages for loss of business caused by queues to adjacent premises is the question at issue in a case which is being heard in the Isle of Man High Court.

Mrs. Eunice Bowling, owner of shops near the Regal, Victoria Street, Douglas, is claiming damages from the Palace and Derby Castle Co., Ltd., owners of the kinema, for loss of business caused by the formation of queues, and she is seeking an injunction to restrain the defendants from perpetuating the nuisance.

J. H. L. Cowin and J. A. Cain are appearing for Mrs. Bowling; and S. J. Kneale and B. W. McPherson for the Palace and Derby Castle Company.

Opening the case for the plaintiff, Mr. Kneale said Mrs. Bowling was the owner of three shops in Victoria Street, one of which was unlet, due, it was claimed, to the formation of queues for the Regal Cinema.

These premises adjoined a kinema where very good business was done, and he submitted that the formation of queues for the kinema obstructed the public from seeing what was being sold in the shops.

Mr. Cowin further submitted that the waiting room accommodation was negligible for a kinema of the size of the Regal. The defendants denied that the queues obstructed the entrances or interfered with the proper conduct of the businesses.

Gaps That Closed

"But their consciences must have been pricked," counsel continued, "because when representations were first made they decided they would have small gaps cleared in front of plaintiff's premises. In practice it was absolutely useless because the gaps closed when the queues moved."

Mr. Kneale objected to this statement, and said evidence would be called to show that a clear space was kept, but there was a time when the gap closed automatically, and there was a blockage of from five to eight minutes at the longest.

Evidence was then given by John Brew, building inspector for Douglas Corporation, that the Regal Cinema had seating accommodation for 1,223. About 70 to 80 persons could be accommodated in the foyer. Other kinemas in the town had considerable waiting room space, but not sufficient for all the people who wanted to get in.

Judge Farrant (the presiding judge) said he thought it was desirable that evidence should be called as to the practice of other kinemas in regard to accommodation for waiting patrons and the formation of queues.

The hearing was adjourned.

Faversham S.O. Does Not Pay

COUNCIL ASKED TO AMEND CHARITY TAX PERCENTAGE

FAVERSHAM Town Council, at their June meeting, considered applications from the owners of the two kinemas in the town (Argosy, Fletcher Barnett, Ltd., and Odeon) that the basis of contributions for Sunday opening should be amended as, under the conditions required by the Council, the opening of kinemas in the town on Sundays was proving unremunerative.

It was reported that the Finance Committee had already considered the matter, and had replied that the Council could not see their way clear to vary the conditions.

The proprietors of the Argosy had suggested that a basis of one shilling per seat per annum should be agreed on.

It was stated that other letters had been received since the meeting of the Committee, giving details of takings on Sunday.

The Council decided to endorse the action of the Committee.

Odeon Theatres asked if payments could be made direct to the charities. The Town Clerk reported that he had replied in the negative, and that he had since received a cheque for £18 2s. 4d. in respect of March and April.

The Council decided that distribution to charities should be made quarterly in future.

FRESH MOVES AT GUILDFORD

Question Before Chamber of Commerce

The question of Sunday opening in Guildford was raised at the last meeting of the Guildford Chamber of Commerce, when P. R. Gillingham asked the president of the Chamber whether it would be possible to push forward the question of the Sunday opening of kinemas after the hours of church services.

He asked also whether it would not be easier now that certain members of the church had sat in kinemas collecting money for the new Cathedral Fund.

It was decided that the matter should rest in committee.

As all local kinemas have given much publicity to the building of the new cathedral at Guildford, and recently gave special screenings of the Building Fund film, it is thought by members of the Trade and lay filmgoers that the clergy might now regard Sunday opening in Guildford with more favour than hitherto.

S.O. POLL AT BENFLEET

Benfleet Urban District Council (Essex) has decided to hold a poll on the S.O. question, following an application from Manager E. Shenton, of the Kingsway kinema (A.B.C.), the only kinema in the area. A poll on the question of Sunday games is to be held at the same time.

Bristol Empire's New Policy

On the expiration of the lease on Saturday last the Bristol Empire passed from the control of A.B.C., and a new policy, including a rearrangement of prices, was inaugurated on Monday. The house in future will show a full three hours' programme, including two features and a double newsreel.

The question of reversion to variety is for the time being in abeyance.

JARROW SCHEME HELD UP

A scheme by H. S. Smelt, of Newcastle, to build a kinema in York Avenue, Jarrow, at a cost of £20,000, for which plans had been approved, has been held up.

Mr. Smelt has informed the Jarrow Town Council that owing to the international situation it is not possible to g[illegible]s for steelwork, and in the meanti[illegible] not able to make any progress tow[illegible]ing the kinema.

The Cinegram Service for Exhibitors

SALES ON PROFIT-SHARING BASIS

THE new slogan of Cinegram organisation is "Sure Profit Without Outlay and Without Risk." They issue a particularly well-produced brochure showing how theatre executives can benefit by handling these popular souvenirs without any risk to themselves.

Actual sales forms are reproduced in the brochure which show what commission can be made by theatre staffs who know how to sell Cinegrams, while the hints as to the best methods of selling should prove of inestimable value to those theatres who have not previously handled these attractive souvenirs.

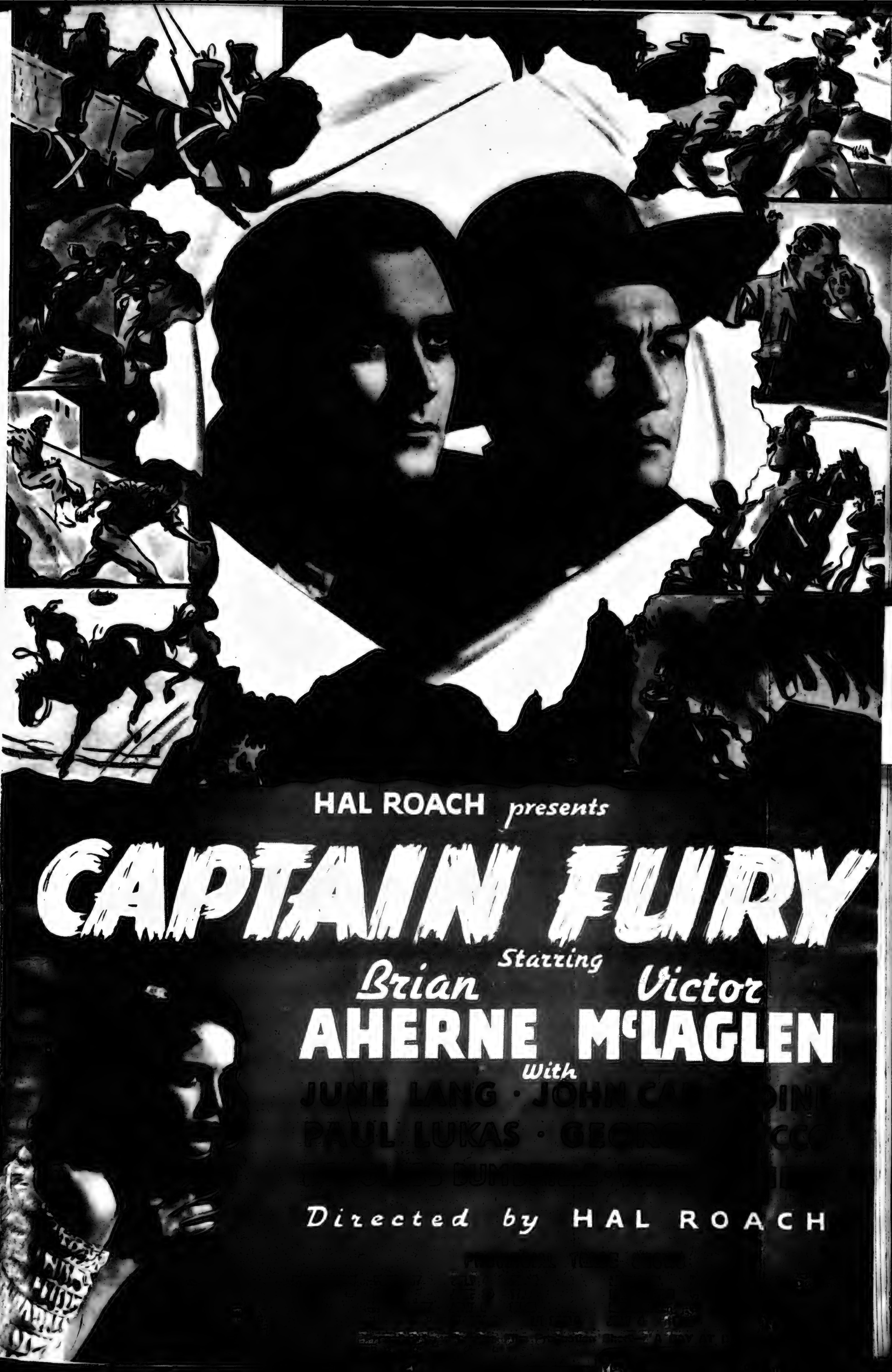
The brochure is particularly interesting as it contains a portrait of Miss Gracie Fields taken at Islington only a day or two before she succumbed to the illness from which she is now happily recovering.

Each Cinegram deals with only one film. It forms a lasting souvenir as it contains 16 pages of art photogravure, the cast, the story and many interesting facts about the film and those taking part. The [illegible] sold to patrons at 1d. each a[illegible] obtained from the publishers, [illegible] Lane, W.C.2, on sale or return [illegible] stantial discount.

Apart from the fact that the [illegible] public look on Cinegrams as a [illegible] theatre's service and now expect a [illegible] of all good films for a souvenir, [illegible] provide theatres with the very be[illegible] advance publicity that it is possib[illegible]

GORSEINON FIRE

Considerable damage was done to t[illegible] Cinema, Gorseinon, owned by Evan[illegible] when a fire broke out on Thursday. [illegible] tunately, there were ample fire appa[illegible] the premises and by their aid th[illegible] were able to keep the fire under [illegible] before the arrival of the fire brigade. [illegible] believed that a lighted cigarette left [illegible] on the floor of the pit started the fire.



HAL ROACH *presents*

CAPTAIN FURY

Starring

Brian **AHERNE** *Victor* **McLAGLEN**

with

JUNE LANG · JOHN CA[illegible]DINE

PAUL LUKAS · GEOR[illegible]CCO

[illegible]

Directed by HAL ROACH

[illegible]

TRADE PRESS REVIEWS

ONLY ANGELS HAVE WINGS

" . . . A BOX-OFFICE PROPOSITION NO EXHIBITOR CAN AFFORD TO MISS."

TO-DAY'S CINEMA

" STRONG APPEAL TO MASSES ALL THROUGH"

The Daily FILM RENTER

"EXCELLENT GENERAL BOOKING."

Kinematograph WEEKLY

NOW TRADE SHOWING THROUGHOUT THE PROVINCES

"... A BOX-OFFICE PROPOSITION NO EXHIBITOR CAN AFFORD TO MISS."

TO-DAY'S CINEMA

"STRONG APPEAL TO MASSES ALL THROUGH"

The Daily Film Renter

"EXCELLENT GENERAL BOOKING."

Kinematograph Weekly

NOW TRADE SHOWING THROUGHOUT THE PROV

THE MEN BEHIND COLUMBIA

HARRY COHN
President and in charge of Productions

JACK COHN
Vice-President and Chairman of Board of Directors.

JOSEPH A. McCONVILLE
General Foreign Sales Manager.

JOSEPH FRIEDMAN
European Manager and Managing Director of Columbia in the United Kingdom.

The largest Convention in the history of the Columbia organisation in this country opens on Saturday morning at the Hotel Metropole, Brighton, and will continue on July 2 and 3. J A. McConville, who recently attended Columbia's American Convention, will bring with him the latest details from Harry and Jack Cohn of Columbia's new season programme.

CHANCELLOR'S "AS YOU WERE" ORDER ON IMPORT DUTIES

LONDON C.E.A. AND SEAT PRICE RULE

Reserves Right of Legal Test

AT the Executive meeting of the London and Home Counties branch C.E.A. last week it was reported that Essex County Council was now proposing adoption of a seat-price rule, and the branch has asked the authority to receive Trade representations before proceeding with the condition. The next meeting of the appropriate committee is scheduled for September 1.

In regard to Surrey, the branch has asked for permission to make representations, and this request will be considered at the next meeting of the Public Control and Licensing Committee.

The news that Middlesex had withdrawn the condition was warmly received by the Executive and a vote of thanks to Arthur S. Moss, branch chairman, was recorded on the minutes.

Despite these moves for extending the condition, the Trade makes it clear it still reserves the right to test the legality of the rule if such a course be found necessary.

It was also decided at this meeting to oppose an application by the Savoy Hotel for a kinema licence and notice of objection is to be lodged with L.C.C. and applicant forthwith. A. S. Moss will represent the branch in presenting the case.

Arising out of the report of the Independent Committee, it has been decided to circularise all members, advising on steps to be taken to prevent confirmation of some contracts in a group of pictures, to the exclusion of others.

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WILL FOLLOW L.C.C.'s LEAD

Surrey Refuses to See Deputation

Surrey has decided not to receive the London and Home Counties C.E.A. seat-price deputation.

A member of the County Public Control and Licensing Committee, in an interview, said: "We have made up our minds about the rule and no good purpose would be served by receiving a deputation. We shall follow London's lead."

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CENSOR AT LICENSING CONFERENCE

"U" Trailers to "A" Films Discussed

Lord Tyrrell, President of the British Board of Film Censors, paid a short visit to Birmingham last week to meet representatives of the licensing authorities of the city and the surrounding towns.

The conference was held under the auspices of the Birmingham Public Entertainments Committee, Sir James Curtis (chairman of that Committee) presiding over a gathering which was also attended by justices from the neighbouring towns in Warwickshire and Staffordshire.

The Conference was private, but the "Kine." subsequently learned that one of the principal topics discussed was the inclusion in "U" trailers of shots of "A" films. It was reported that selections from gangster and horrific films bearing an "A" certificate were sometimes displayed in those trailers. Lord Tyrrell, who was accompanied by the Secretary to the Board, assured the members of the Conference that their views would receive consideration by the members of the Board, and that a reply would be forthcoming in due course.

Trade's Solid Front Wins Through

RELIEF STILL SOUGHT FOR FIRST PRINTS

The Case for Newsreels

FEW volte-faces by a Chancellor of the Exchequer have been so dramatic as that of the withdrawal on Wednesday of last week of the Budget proposals as affecting the Excise Duty on films.

On the eve of the Committee Stage, M.P.s heard with relief the Chancellor's statement of his intentions, as the situation had become a difficult one for many of them, keen on fostering British film production.

Three factors combined to effect this withdrawal, the most powerful of which was, no doubt, the well-directed campaign of the film trade through the media of the screen and the Press. Further, the Chancellor's advisers had realised how prejudically the proposals would operate on British production, and with an Armaments Profits Duty as a counter balancing proposal the way was less difficult for Sir John Simon.

Since the Budget was originally introduced Sir John Simon decided to impose this new tax, and hence he is able to dispense with the small amount of revenue which the Excise Duty on films might have brought in. Also, he has decided to suspend for a year the repeal of the medicine stamp duties, which was the first reason given for imposing the films duty. The decision of the Chancellor not to place this additional penal taxation on the film Industry has given very general satisfaction to members of all parties in the House of Commons.

Newsreels, in particular, may look for possible further relief on the report stage of the Bill.

Complications Involved

When, during the Committee stage of the Finance Bill last week, Sir John Simon moved to leave out sub-sections 2, 3, and 4 of Clause 3, and thus ensure that the Excise duty on films which he proposed in his Budget speech would not be imposed, he admitted, quite frankly, that it was never easy to anticipate the difficulties that would arise in imposing a new Excise duty. He certainly had not realised some of the complications involved.

There was, he recalled, under the present law a tax which amounted in substance to 5d. a foot on negative and 1d. a foot on positive film. The idea was to put the higher duty on the negative when it came in, and then it could be used in this country for reproducing positive copies. Alternatively, if the positive came in it would be charged the lower rate of 1d. Subsequently, quite recently, the ingenuities of those concerned, which were very great, developed a system perfectly legitimately, but undoubtedly with a view to avoiding the higher duty, by which one could import a positive when it was here, create a negative from it, and then use that negative to make any number of films.

One of his objects in proposing the new arrangement was to put a stop to that by securing that the first film, at any rate, whether positive or negative, should be charged the higher rate of 5d., whereas subsequent entries of positive would be charged at the lower rate. *That portion of his proposal he did not wish to change.*

Blank Film Duty

The Chancellor then went on to show that he had a second proposal which was not a Customs duty but an Excise duty—to impose an Excise duty on blank film manufactured in this country at a rate substantially the same, *i.e.*, about 1d. per foot. That involved putting up the duty another 1d., so as to keep the balance between Customs and Excise the same. He thought that there was a very great deal to be said for that proposal, but he was bound to say that he and his advisers did not appreciate that a very great difficulty would arise.

If they put an Excise duty on the blank film at a fixed rate, that duty would in fact operate very differently according to the particular purpose for which the film was used. If it was used for a feature film such as "The Citadel" or "Good-bye, Mr. Chips," and was going to be a great success it might be used for a considerable time and could quite well carry the duty. If, on the other hand, the same material was used for a newsreel, the circumstances were entirely different, because news was only useful so long as it was news, and because, in the case of a news film, they could not take a particular copy and hand it round from one kinema to another for weeks, but had to have as many copies as there were kinemas to be served.

He endeavoured to meet that by making an allowance and saying that the duty should be reduced in the case of a newsreel, but further examination showed that it did not make up for the difference. *He came to the conclusion that it was a mistake to try and impose the Excise duty.*

The Chancellor further indicated that his amendment would also withdraw the duty from photographic plates, but, in his closing sentences, he reiterated his determination to keep the Customs duty as it originally was.

Newsreel Hardship

Richard Law, who had, with other Conservatives, tabled an amendment to remove the additional duty imposed on newsreels, spoke strongly on the matter. He doubted if it was desirable that the import of foreign newsreel should be curtailed, and he instanced the case of the recent Royal tour. He had been told, he said, that of the complete record of that tour only about half had been bought by the newsreel companies in view of the increased duty. Last year, 1,500,000 feet of newsreel was exported from this country to Germany, Italy, the Balkans, South America and elsewhere. If the duty was maintained, that total would at once be halved in the coming year.

Sir John Simon at once promised to consider that point. But he could give no hasty decision. The main anxiety of the newsreel people, he declared, was due to the proposed Excise duty, for it was in the nature of their business that they had to make a great many copies of what was photographed. He was confident that the newsreel business would not be receiving a mortal blow in this matter, but he did understand that it would be desirable in many ways if he did make this exception. "I want the committee to understand and appreciate that the thing which we have agreed to do by way of relief is the big thing," he added.

The amendment was agreed to and the Clause, as amended, was also approved.

Another amendment, supported by 18 M.P.s, with the purpose of excluding newsreels from paying the 5d. import duty on first prints will be considered in the resumed Committee stage of the Finance Bill when Schedule Three is taken this week.

The text of the amendment reads:—

"Where, in the case of any exposed kinematograph film, it is shown to the satisfaction of the Commissioners . . . that the film is imported solely for the purpose of being used in the United Kingdom for making a news film, that is to say, a film consisting wholly or partly of photographs which, at the time of making, are means of communicating news, there shall . . . be allowed a rebate at the rate of 4d. per linear foot."

No Cut in Entertainment Tax

"COST INVOLVED TOO GREAT"

AN amendment sponsored by Tom Williams to reduce the entertainment tax from 1½d. to 1d. on seats costing from 6d. to 9d. was rejected on the committee stage of the Finance Bill by 204 votes to 138.

Mr. Williams stated that since the September crisis patronage of many kinemas in different parts of the country had fallen by no less than 25 per cent., and in some cases even more. There were many small exhibitors to whom a penny one way or the other made the difference between bankruptcy and carrying on.

If the Chancellor could be persuaded to change the duty it would be found that in many cases the programmes would be better, the accommodation would be better, and the attendance in the seats affected would be greater.

The cost of the concession, he anticipated, would be about £400,000. The kinemas, which were already paying between £5,000,000 and £6,000,000 annually, [illegible] the most heavily taxed industry in the country, and it was a great tribute to the exhibitor that they had carried such a burden so long.

The change would save the small kinema [illegible] aid kinemagoers in those areas.

Captain Cruickshank, Financial Secretary to the Treasury, said that the Chancellor considered the cost involved would be too great for him to agree to.

Mathematical Criticism

Captain Crookshank said there was a further reason, apart altogether from expected loss of revenue, why the Chancellor could not accept the amendment. It was that the amendment would not do what Mr. Williams wanted.

"At present," he said, "the rate of duty is 1½d. on seats costing between 6d. and 7½d., and the hon. gentleman wants to make it 1d. Then you would get this position, that mathematically you could never reach the figure of 9d. because the amendment would not alter the range of prices, and on seats costing 7½d. and over the duty would remain 2d." In order to achieve what the hon. gentleman wants we should have to recast the general schedule of these duties.

An earlier amendment to abolish entertainment tax on shows in which living performers took part was rejected by 201 votes to 138.

Sussex Plan to Limit Charity Appeals

CLEARING HOUSE SYSTEM TO PROTECT EXHIBITORS

D. BENJAMIN

FACED with continual demand for assistance by the showing of slides, films or trailers, or the allowing of collections in kinemas, Sussex exhibitors have decided to institute a "clearing house" system which, it is hoped, will afford exhibitors a measure of protection in dealing with the demands made upon them, and at the same time limit the amount of free programme time given on behalf of the various charitable causes.

On the initiation of Dan Benjamin (chairman) the matter was fully discussed at the June meeting of the Sussex branch of the C.E.A., held at the Regent, Brighton, on Wednesday last.

Mr. BENJAMIN said that exhibitors would naturally do all they could for National Service and for the local hospitals, but the demands upon them had become so numerous that it was necessary to devise a definite system.

As showing the impunity with which charity organisers sought these privileges from exhibitors he mentioned that only the previous week a lady came into his kinema and without the slightest compunction said: "I suppose it will be all right to take a collection here?"

It was gently pointed out to her that patrons of the kinema had paid for their entertainment and did not expect to be called upon to pay to charity in addition. There was, added Mr. Benjamin, a real danger of alienating the good will of the public if this sort of thing was not checked.

Clearing House Advocated

HERBERT SHANLY said that he had previously advocated a "clearing house" through the branch. This, he said, would limit the number of appeals, in the same way that the number of flag days had been limited by local authorities.

If all applications came before the branch a list for the year could be drawn up. Exhibitors could make special exemptions, of course, but there would be the definite means of cutting down the number of these appeals.

RANDOLPH E. RICHARDS voiced the feelings of all the members present when he said that exhibitors were not unsympathetic towards the various charities, but there were so many of them, and so many different kinds of efforts were being organised on their behalf, that exhibitors felt bound—in the interests of their patrons—to draw the line somewhere.

HARRY JACOBS mentioned that he made collections for the blind at his kinema and they allocated 5 per cent. to the Cinematograph Benevolent Fund.

It was also pointed out that exhibitors were often helping these various charities compulsorily, through the Sunday opening contributions that they had to pay.

On the proposition of RANDOLPH E. RICHARDS, seconded by HERBERT SHANLY, it was unanimously resolved to recommend exhibitors to pool all applications received and then deal with them together on their merits. In the meantime, until allocations for the year have been decided, it was left to individual discretion.

Tangible Recognition

In recognition of the valuable services which he has rendered to the branch as its secretary over the past 17 years, Arthur Daniels was unanimously voted an increase in salary.

"The best secretary a branch could possibly have" was how the CHAIRMAN described Mr. Daniels and, in the course of other tributes to his efficiency and popularity it was mentioned that since he had been secretary the branch had never looked back. Its membership had been increased and its financial position has never been better than it is at the present time. In addition to a satisfactory balance on current account the branch also has a considerable sum invested.

The excellent work Mr. Daniels does in organising the joint annual outing of the Sussex and Portsmouth branches was also recognised in the course of the speeches and particular gratification was expressed that at the outing this year these services had been marked by the presentation of a handsome silver cigarette box from the "boys on the road."

The presentation was made at dinner by "Dickie" Miller.

Good Wishes to the Treasurer

As showing the affectionate regard in which they hold their hon. treasurer (Reginald Briggs) the members decided to send him a special message from the meeting wishing him a full and speedy recovery from the operation that he has recently undergone.

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NEW STOCKPORT SCHEME

Stockport Corporation has issued a public notice under the Town and Country Planning Act, 1932, to the effect that an application has been made to the Town Council for the proposed erection of a kinema on land forming the site of the house, "Oakfield," No. 83, Dialstone Lane, Stockport.

They point out that objections to the erection of the kinema on the site proposed must be sent in writing to the Town Clerk at the Town Hall, Stockport, not later than Friday, June 30.

VARIED ENTERTAINMENT IN COLUMBIA LINE-UP

Action Films, Backwoods Drama, and a Unique Thriller

A MOST varied line-up of product for Trade showing is announced by Columbia commencing the day after the conclusion of the company's Brighton Convention next week-end and continuing throughout the week. Five films are scheduled, including a topical action picture with an Oriental war background; a romantic drama of the backwoods and what is heralded as an entirely unique film—"Blind Alley," with a new type of challenging story.

The whole group will be shown at the Cambridge Theatre as follows:—

Tuesday, July 4, 3 p.m., "North of Shanghai," featuring James Craig and Betty Furness.

Wednesday, July 5, 3 p.m., "Outside These Walls," co-starring Michael Whalen, Dolores Costello and Virginia Weidler, and at 8.30 p.m., "Romance of the Redwoods," starring Charles Bickford and Jean Parker.

Thursday, 3 p.m., "Missing Daughters," with Richard Arlen, Rochelle Hudson, Marion Marsh and Isabel Jewell; 8.30 p.m., "Blind Alley," with Chester Morris, Ralph Bellamy and Ann Dvorak.

Tense Crime Film

Mingling rapid-fire melodramatic action with a searching psychological study, "Blind Alley" is claimed to be one of the most tense dramas yet to be screened. The intensity of the film is derived from a combination of its sensational story of contemporary life, its skilful and understanding treatment of a difficult theme, and to the technical perfection of its cast, writers and director.

A notorious killer, escaping from prison, seeks refuge in the home of a professor of psychology, whom, with his guest, he subjects to 12 hours of horror. The suspense of the film is heightened through the professor's attempts by subtle questioning to find out what psychological reactions have been responsible for the gangster's gory career. Without mawkish sentiment, without distortion of fact, without ever-emphasis, but with an abundance of spine-chilling detail, he eventually strips away the killer's bravado and reveals the soul of a snivelling coward.

This gripping, exciting production is claimed to have been directed with exceptional skill by Charles Vidor, whose touch, whether dealing with animate figures or psychological phenomena, is said to be sure, deft and searching. Ralph Bellamy, as the professor, contributes a richly shaded portrait. In the exacting rôle of the gangster, Chester Morris is also said to imbue the characterisation with a highly volatile brand of emotionalism. Rose Stradner, as the wife of the professor, and Joan Perry also make their rôles impressive, it is claimed. Others in the cast are Ann Dvorak, Marc Lawrence, Scotty Beckett, Melville Cooper, John Eldridge, Ann Doran and Stanley Brown.

Thrilling Jack London Story

A story of great human emotions, "Romance of the Redwoods," based upon a Jack London story of the north woods, is claimed to be a stirring human drama set amid surroundings of majestic dignity which enhance the entertaining and swiftly-paced narrative. A seething cauldron of smoke and flame of a huge forest on fire climaxes the film, and, according to advance reports, symbolise the burning conflicts which make it so thrilling.

Charles Bickford is seen as a veteran lumberjack in love with Jean Parker, who, however, falls in love with a town-bred youth who had come north to try his luck in the timberlands. When a defective machine kills the boy Bickford is accused of his murder and is only released after the girl has made a desperate appeal on his behalf. But the townspeople remain convinced of Bickford's guilt and he finds himself an outcast. When they turn against the girl as well, the logger decides to quit the woods he has known and loved. He is about to leave town when a forest fire breaks out and traps a crew of men. Bickford, the only man who can save them, refuses to listen to the pleas of those who had persecuted him, and the film is built up by Charles Vidor, the director, to one of the most action-packed climaxes seen on the screen in a long time.

The leading players also include Gordon Oliver, Ann Shoemaker, Alan Bridge, Pat O'Malley, Marc Lawrence and Don Beddoe.

War Spies of the Orient

War torn China is the setting for the exciting film "North of Shanghai," with James Craig and Betty Furness featured. Sudden death, mystery, murder and intrigue play prominent rôles as these two American news-hawks "cover" the incessant warfare carried on behind the lines against spies and terrorists.

An interesting chain of events bring together Craig, a happy-go-lucky newsreel photographer, and Miss Furness, a newspaper correspondent. They fall in love, and they pursue their separate careers until the newspaper-woman stumbles across the reason for a major Chinese disaster. A troop train had been dynamited, and the only witness to the dynamiting has disappeared. The boy and girl investigate, finally tracing the spies to the girl's own office, headquarters of the ring.

"North of Shanghai," it is said, never flags, with its story mounting to a breathlessly suspenseful climax, in which the two Americans stage a spectacular air raid upon Shanghai in order to ferret out the enemy agents hiding in the shell-stricken city. James Craig is said to make a convincing first screen appearance, and is destined for an outstanding film career. Miss Furness is equally effective in the dramatic scenes, The supporting cast includes Keye Luke, Dick Curtis, Dorothy Gulliver, Richard Loo, Cy Kendall, Honorable Wu, John Tyrrell, Lotus Lieu, and Joseph Downing. D. Ross Lederman directed.

Exciting Political Exposé

Claimed to be entertainment of a high order, "Outside These Walls" has Michael Whalen, Dolores Costello and Virginia Weidler in the featured rôles of a picture the whole family is likely to enjoy.

In "Outside these Walls," which has been hailed for its simple human, qualities, as well as its swift-moving drama of a man's uphill fight for redemption, Whalen is a brilliant, crusading journalist, but, unfortunately, a man with a prison record, earned after he had embezzled to meet the demands of an extravagant wife. He plunges into the fury of a political campaign, with the opposing newspaper being owned by Miss Costello. Apart from this opposition, Whalen is hindered by his own daughter, who has fallen under the influence of a prejudiced aunt.

Swifty paced, yet pausing to present its moving human values, "Outside these Walls" possesses a splendid supporting cast. Pierre Watkin, Don Beddoe, Robert Emmett Keane, Selmer Jackson, Dick Curtis, John Tyrrell and Tommy Bupp give fine performances in supporting rôles. Ray McCarey, one of Hollywood's most brilliant young directors, directed.

Fast-moving Dramatic Romance

Romance, drama and thrills are blended in "Missing Daughters," featuring Richard Arlen and Rochelle Hudson, which tells the story of a radio commentator pitted against a well-organised crime ring in his efforts to solve a mystery surrounding the death of a young girl dancer.

One of the most convincing aspects of Arlen's portrayal is his change from a self-satisfied idol of the radio to a crusader against crime. Miss Hudson scores a new triumph as the girl who arrives in a strange city to convince someone that her sister, reported a suicide, really was murdered.

Marian Marsh and Isabel Jewell, Wade Boteler, Richard Wessel, Edward Raquello, Eddie Kane, Don Beddoe, John Tyrrell, Allen Vincent. and Forbes Murray are others well cast in this feature directed by C. C. Coleman, Jun.

Tatler News Theatre, Manchester, is shortly to re-introduce the 16 mm. local news reel as a permanent feature of the programme. The subjects will be photographed by the Tatler's own cameramen.

At the Tatler, Chester, which is associated with the Manchester theatre, there is a laboratory for developing and editing the films.

J. McConville, Foreign Executive and L. Barbano, Assistant-Treasurer of Columbia New York Office, being met at Paddington by Max Thorpe, General Sales Manager and George Maidment, Secretary of Columbia in Great Britain.

The Bridal party after the wedding of E. Bryson and his bride, Niss May Bendon, in Ballikenrain Castle

Notable Trade Wedding

BENDON-BRYSON

LAST Friday afternoon over 70 guests were present at the wedding in Ballikenrain Castle Hotel, Killearn, of Miss May Bendon, daughter of Wm. Bendon, to Eddie Bryson, son of Wm. Bryson, of A. B. King Circuit. Prince Bendon, of course, was there, with relatives of the bride and bridegroom.

Among the Trade personalities present were Mr. and Mrs. R. G. Booth, Mr. and Mrs. A. B. King, Mr. and Mrs. George Urie Scott, Mr. and Mrs. Gus Bostock, Mr. and Mrs. H. Winocour, Mr. and Mrs. Ancill, Mr. and Mrs. Arthur, Mr. and Mrs. J. R. McPhie, Mr. and Mrs. John Boyd, Mr. and Mrs. Charles Beveridge, Mr. and Mrs. F. A. Ferne.

At the reception which followed numerous telegrams of congratulations were read from Trade friends in all parts of the country.

Party for Lossiemouth

A representative party of Glasgow renters' managers left immediately after the Bendon wedding last Friday afternoon for Lossiemouth to be present at the opening of the new kinema on Saturday afternoon. The party included A. B. King, G. Urie Scott, W. Carruthers, W. Bendon, James McPhie and other managers.

◆

KINEMA CASHES IN ON FOOTBALL CHAMPS.

Cup Presented on Shawlands Stage

An excellent local publicity scoop was gained by W. Smith, of the Embassy, Shawlands, Glasgow, on Friday last, when he arranged with the officials of the local football association and the schools of the district to have the cup presented on the stage. An ex-international football star, Jack Harkness, handed over the trophy and a neat little ceremony was well received by the audience.

The cup was displayed in the Embassy show window and was linked up with the title of forthcoming attraction—"You Can't Take It With You."

The various angles of publicity for the Embassy attractions were fully exploited and the Press gave generous paragraphs to the subject.

◆

New £25,000 Kinema at Aberdeen

Aberdeen Plans Committee had before them last week plans of a kinema to be built by Aberdeen Picture Palaces, Ltd., near Woodside Fountain.

Approval was deferred in order that various matters may be adjusted and in order that the plans may be remitted to the Finance Committee and the magistrates.

Cost of the building is estimated at £25,000. There will be seating accommodation for 1,611 persons.

Plans of a kinema to be built at the other end of Marquis Road by James F. Donald (Aberdeen Cinemas), Ltd., were approved by the committee recently.

LAST OF THE "SCENIC"

One of Glasgow's oldest kinemas, the Scenic, which first opened its doors in 1912, is now being pulled down.

It is hoped that the building of the new Dominion, to seat 2,500, will be commenced early in August. The contractors have promised the house will be ready for opening in the early spring.

MANAGER AS SCULPTOR

Duncan Ross, well-known manager of the New Savoy, Glasgow, is a man with many talents and hobbies. He is a keen amateur photographer, has contributed a photo strip for some time to a local paper, and last week Duncan had Lord Provost Dollan in his studio, sitting for a sculptured mask of Glasgow's first citizen. In his collection Mr. Ross has masks of many film stars and local celebrities.

TWO MORE HALLS FOR EDINBURGH

Plans Submitted For Approval A.B.C. Scheme

PROPOSALS for two new Edinburgh kinemas were the subject of application for approval of a building line which came before the Streets and Buildings Committee of Edinburgh Town Council last week.

They were on behalf of Turner Enterprises and Associated Cinema Properties, Ltd. The former asked for approval of the building line of a kinema at Baker's Place, Stockbridge, and the latter asked for approval of a building line for the erection of a canopy in Queensferry Road.

The plans for the new kinemas will when ready be brought before the Dean of Guild Court for approval.

Baker's Place is in the centre of a populous working-class district, at present served by the Grand and the Savoy, and the Queensferry Road house will be the first to be built near one of the biggest bungalow areas in the city. The latter house was the subject of a Town Council discussion some time ago, when opposition to the kinema on grounds of amenity by householders was defeated by a large majority, and the recommendation of the Trinity Hospital Committee that ground between Queensferry Road and Maidencraig Crescent be fued to Associated Cinema Properties was approved by a large majority.

◆

HINKS AGAIN

WINS BIG COLUMBIA AWARD

Walter Hinks, formerly of the Alex, Paisley, and now manager of the Rio, Kirkcaldy, has been advised he has again won the Columbia Silver Shield for his recent campaign of "Penitentiary."

This brings Mr. Hinks' total number of publicity awards up to ten, among which is included the Universal Blue Riband (only the second awarded in Europe) and two Quigley Honourable Mentions from America.

Walter, who is a member of the Kine Company of Showmen, previously won the Columbia Shield two years ago.

After the Trade show of "Confessions of a Nazi Spy" in La Scala, the audience was addressed by Leon G. Turrou, who had been technical adviser to the film

◆

"DAWN PATROL"

Viewed by Auxiliary Airmen

When "Dawn Patrol" was shown at the Capitol, Aberdeen, last week the management gave a free showing to the members of the 612 (County of Aberdeen) Squadron, Auxiliary Air Force.

The members of the squadron marched up to the kinema along the main street of the city. Facilities were also given for No. 207 (Aberdeen) Squadron, Air Cadets to view the film.

Opening of Viking, Largs

Something new in kinema design is Mr. Houston's creation of the "Viking" at Lar which was opened on Monday by the Earl of Glasgow, D.S.O., D.L., with Provost J Robertson, of Largs, in the chair.

With accommodation for 1,300, the kin offers an architectural novelty, as par the house takes the form of a viking in water, by way of perpetuating the N wegian association with the battle of Lar

Regal, Lossiemouth

Another important opening over the we end was the Regal, Lossiemouth. This brin the strength of the Caledonian Associat Cinemas, of which Dr. T. H. W. Alexan is managing director, up to 36 kinemas

LOCAL TOPICAL AT CARLUKE

A topical film of the Wishaw H School Garden Fete is being screened Mr. Burns at the Windsor, Carluke, all th week. Incidentally, Mr. Burns realised considerable sum by a recent kinem Sunday show in the Windsor in aid of th local infirmary.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Arizona Wild Cat (20th Century-Fox)—American.	68 min. (U)	Jane Withers, Leo Carillo, Henry Wilcoxon.	Spectacular juvenile melodrama of Arizona in the roaring seventies. Story rousing, young star clever, thrills spectacular and humour great.	Excellent mass and family fare. Great for youngsters.
Captain Fury (United Artists)—American.	92 min. (A)	Brian Aherne, Victor McLaglen June Lang.	Adventure melodrama set in Australia in the eighteen-forties. Story rousing, characterisation great and presentation thrilling and spectacular.	Excellent mass, family and industrial booking. Nothing to harm youngsters.
Golden Gloves (Gen. F.D. Universal)—American.	73 min. (U)	Victor McLaglen, Tom Brown, Nan Grey.	Pugilistic melodrama with sidelights on paternal love and filial ingratitude. Story popular, acting keen, humour bright, sentiment appealing and big fight climax realistic.	Very good popular safe booking. Safe for youngsters.
Gracie Allen Murder Case The (Paramount)—American.	70 min. (A)	Gracie Allen, Warren William, Ellen Drew.	Comedy crime melodrama, which provides excellent vehicle for inimitable comedy methods of the star.	First-class booking of its type. Not for juveniles.
House of Fear, The (Gen. F.D. Universal)—American.	67 min. (A)	William Gargan, Irene Hervey, Dorothy Arnold.	Murder mystery comedy melodrama set in the theatre. Story ingenious, acting good, thrills realistic and comedy relief bright.	Very good two-feature programme booking. Hardly suitable for youngsters.
Maisie (M-G-M)—American.	74 min. (A)	Ann Sothern, Robert Young Ian Hunter.	Romantic comedy melodrama with Western background. Story obvious, but trimmings popular and dialogue snappy. Great performance by Ann Sothern. Production qualities picturesque.	Very good two-feature programme booking. Nothing to harm youngsters.
Nancy Drew, Trouble Shooter (First National)—American.	70 min. (A)	Bonita Granville, Frankie Thomas, John Litel.	Comedy crime drama turning on the adventures and misadventures of a juvenile Sherlock Holmes. Young stars good, support versatile, comedy relief bright and climax exciting.	Good two-feature programme booking for the masses and family.
Sun Never Sets, The (Gen.F.D.-Universal)—American.	97 min. (A)	Douglas Fairbanks, Jun. Basil Rathbone, Barbara O'Neil.	Spectacular romantic melodrama of service and family tradition. Story thrilling, sentiment compelling, and atmosphere vividly realistic. Great acting by all-star cast.	Excellent popular booking. A box-office certainty for all classes, family included.
That Girl From College (RKO-Radio)—American.	63 min. (U)	Anne Shirley, James Ellison, J. M. Kerrigan.	Romantic comedy drama, with a collegiate setting. Story slight but human, acting good and atmosphere convincing.	Good two-feature programme booking. Safe for the family.
*This Man in Paris (Paramount)—British.	86 min. (A)	Barry K. Barnes, Valerie Hobson, Alastair Sim.	Crime-cum-newspaper comedy crime melodrama with snappy marital interest. A grand sequel to "This Man is News." Team work, story and presentation excellent.	Box-office light booking for all classes. Safe for the family.

* A British Picture.

REVIEWS FOR SHOWMEN

Captain Fury

United Artists. American (A). Directed by Hal Roach. Featuring Brian Aherne, Victor McLaglen, and June Lang. 8,338 *feet. Release not fixed*

HERE we have an adventure melodrama of the days when Australia was little more than a British penal colony. Fact is, of course, adulterated with fiction, but only in the interests of mass and industrial appeal. In other words, pseudo biography and documentary are the mainspring of vigorous action, hearty romance, breezy comedy and breathtaking spectacle. Furthermore, the rousing entertainment has box-office benefits of far from inconsiderable star values. Excellent mass, family and industrial booking.

Story.—Arnold Trist, a ruthless Australian land baron of the eighteen forties, is a large employer of convict labour. Not content with his vast possessions, Trist plots to oust the small colonists. Among a new batch of prisoners is Captain Michael Fury, a political exile from Ireland. He revolts against Trist's tyranny, escapes and determines to place his leadership at the disposal of the unhappy settlers. He wins the sympathy of Jeanette, daughter of Francois Dupre, a persecuted landowner. Dupre is also a religious fanatic, but in spite of the fact that he is prepared to suffer in silence, Fury spurs the other settlers to action. At the same time he effects the escape of Blackie, an amiable Irish cut-throat, and other convicts assigned to Trist's compound. From thence on it is a ding-dong fight between Captain Fury and his men and Arnold Trist and his. There are complications when the fanatical Dupre betrays Fury to Trist and when Blackie finds himself charged with Dupre's murder, but in the end Fury has the satisfaction of saving the colonists from Trist and earning a reprieve and a bride.

Acting.—Brian Aherne has the fat part as Captain Fury, and he makes a great job of it; he is a Robin Hood and Sir Galahad rolled into one—but good as he is he has nothing on Victor McLaglen. Cast as Blackie, the latter all but steals the picture. Next in order of merit is George Zucco as Arnold Trist. Others worthy of mention are June Lang, John Carradine, Paul Lukas and Douglas Dumbrille.

Production.—Vital acting, augmented by ambitious technical presentation, puts over the artless yet exuberant combination of history and hokum. It gets away to a flying start, with Fury's spectacular escape from Trist's compound, and maintains a swift and thrilling alternation of stern fact and laughable and exciting fancy. Filling in the background are caustic commentary on colonisation and refreshing romance. Transcending everything, however, is the teamwork of Brian Aherne and Victor Laglen. Opposite in temperament, the two build into the hearty action a vigorous and humorous human interest. The greatest thrills are represented by Fury's ride over a waterfall and the destruction of Dupre's home by fire resulting in rough justice being meted out to one of Trist's henchmen.

Points of Appeal.—Rousing story, big-scale presentation, sustained and thrilling spirit of adventure, breezy comedy, fast action, excellent characterisation, great title and compelling star values.

Golden Gloves

Gen. F.D.-Universal. American (U). Directed by Phillip Rosen. Featuring Victor McLaglen, Tom Brown and Nan Grey. 6,557 *feet. Release not fixed.*

PUGILISTIC melodrama with sidelights on paternal love, sacrifice and filial ingratitude. The story does not pretend to be profound, but with all its ingenuousness it makes the popular grade. A showmanlike shuffle of tears, smiles and thrills, culminating in an exciting climax, is the kernel of its success. Incidentally, there is a first-rate cast, one amply endowed with star values. Very good popular booking.

Story.—Gunner Grey, former heavy-weight champion, invests his savings in a college education for his son, Jeff. Jeff in the process of time becomes a successful stockbroker and most favoured suitor for the hand of Doris Courtney, a socialite. Parental sacrifice results in Gunner having to take a job as doorman. Jeff, now the complete snob, refuses to recognise his father. Joan, Gunner's daughter, is made of different stuff. She persuades Gunner to manage Bob Hill, a promising young fighter with whom she is in love. Meanwhile, Jeff, who has married Doris, gambles beyond his means and needs thirty thousand dollars to save himself from prison. Gunner learns of his son's plight on the eve of Bob's fight with the champion, and is prepared to fake the fight to save Jeff, but luckily the necessary bets are made without recourse to dishonesty. Bob wins, Jeff is reconciled to his family, Bob and Joan marry, and Gunner achieves a life-long ambition by becoming the owner of a restaurant.

Acting.—Victor McLaglen looks the type as Gunner, but he finds the going a trifle hard when the action calls for sob stuff. Still, he's good enough. Donald Briggs has no difficulty in suggesting the snobbish and priggish Jeff, and Tom Brown and Nan Grey are an eager and attractive pair of lovers as Bob and Joan. William Frawley, Constance Moore and Marc Lawrence hand in clever supporting cameos.

Production.—Sentiment and fisticuffs are the main planks of the drama, and although the former is the least effective, the two merge into good popular entertainment. There are times when Gunner's sacrifices for an ungrateful son run to extremes, but the approach of the mawkish is neatly offset by the humorous and exciting insights into fight promotions and fights, and the fluke by which Gunner saves his son's honour without sacrificing his own. Furthermore, there is a grand surprise embedded in the thrilling big fight climax. When all is said and done, the film is a hearty and ingratiating example of the "it's turned out nice again" technique.

Points of Appeal.—Cast-iron plot, evergreen sentiment, crisp humour, human angle, good character drawing, smart dialogue, exciting big fight climax, provocative title and star values.

The House of Fear

Gen. F.D. Universal. American (A). Directed by Joe May. Featuring William Gargan, Irene Hervey and Dorothy Arnold. 5,986 *feet. Release not fixed.*

MURDER mystery comedy melodrama, with action set in a theatre that is reputed to be haunted. Nothing is omitted in the pursuit of laughter and thrills. It's all the "who dunnits" rolled into one. Wide compass is supported by good characterisation and effective atmosphere. The entertainment's a capital example of its popular type. Very good two-feature programme booking.

Story.—During a Broadway play John Woodford, one of the actors, is murdered, and his body disappears. The mystery is unsolved, and the rumour gaining credence that the theatre is haunted by the dead man's ghost, Joseph and Robert Morton, the proprietors, are forced to close down. A year later, Arthur McHugh, a detective, poses as producer and rents the theatre, now known as the "House of Fear," with the intention of restaging the fatal play. He gets the original cast together, but has rehearsals interrupted by the ghost. Woodford's body is later found plastered into a wall. Following this, the leading man is murdered. Suspicion visits everybody, but on the opening night the mystery is solved in no uncertain manner.

Acting.—William Gargan contributes a vital performance as Arthur McHugh, the detective who turns producer, and Irene Hervey, Alan Dinehart, Walter Woolf King, Dorothy Arnold, Harvey Stephens, Robert Coote, Tom Dugan and El Brendel keep suspicion on the move in support.

Production.—Backstage with its props, ropes, dressing rooms, drop curtain and other essential paraphernalia of the theatre is the perfect setting for a mystery play, and the opportunity for amplifying the "spot the murderer" theme is adroitly seized. The picture not only keeps its audience guessing and thrilled, but punctuates its conundrum with crisp humour. It's definitely value for money mystery fare.

Points of Appeal.—Popularity of crime plays, good thrills, bright comedy relief, suspenseful climax, and attractive cast.

Maisie

M-G-M. American (A). Directed by Edwin L. Marin. Featuring Robert Young, Ann Sothern and Ian Hunter. 6,610 *feet. Release not fixed.*

ROMANTIC comedy-melodrama with Western background, a decisive and happy triumph over commonplace story material. Its secret is excellent characterisation—Ann Sothern is great in the wise-cracking name part—resourceful direction, a shrewd cultivation of feminine appeal, and typical M-G-M production polish. Entertaining and exhilarating from the word "go." Very good two-feature programme booking.

Story.—Maisie Ravier, a showgirl, is stranded in a Western town. She takes a job in a rodeo shooting gallery and is wrongfully accused of stealing a wallet from "Slim" Martin, a woman-hating ranch manager. After her innocence is proved, Maisie pays Slim back by tricking him into giving her food and a night's lodging. Her marching orders coincide with the arrival of Clifford Ames, gentleman owner of the ranch, and his wife, Sybil. Always a quick thinker, Maisie stays on by getting a job as Sybil's maid.

Maisie and Slim inevitably fall in love. Sybil is having an affair with Richard Raymond, a society parasite, and she is caught in compromising circumstances by Maisie. Maisie holds her tongue, but Sybil takes no chances and tells Slim that Maisie is playing up to Clifford. Incidentally, Clifford's only interest in Maisie is that of one who appreciates a "right guy." Slim believes Sybil's story and Maisie walks out. Following this, Clifford is moved to suicide by Sybil's unfaithfulness.

Sybil accuses Slim of murdering her husband, and the fact that a misplaced trust in a woman had caused him to go to gaol many years before goes against him. However, Maisie turns up at Slim's trial, and the discovery of a letter written by Clifford to Maisie telling her of his intended suicide and leaving her his ranch paves the way to a happy ending.

Acting.—Ann Sothern is excellent as Maisie; she is worldly wise, but human, and makes every crack register. Robert Young is virile and likeable and attractive in Western garb as Slim, and Ruth Hussey lives up to her surname as Sybil. Needless to say, Ian Hunter does his stuff like a gentleman as the unhappy Clifford. Good supporting cameos come from Cliff Edwards, Richard Carle and Minor Watson.

Production.—We repeat, story outline is no indication of the picture's vitality and versatility. Good drama, devolving into hearty woman-to-woman stuff, spirited romance, capital comedy situations, smart dialogue and effective penultimate suspense decorate the skeleton plot until its shortcomings are concealed by an agreeable welter of first-rate popular entertainment. It's a case of all power to Ann Sothern and, in a smaller measure, the capital supporting cast.

Points of Appeal.—Popular mixture of comedy, romance and drama, refreshing outdoor background, compelling feminine angle, snappy dialogue, excellent performance by Ann Sothern, and attractive supporting cast.

Arizona Wildcat

20th Century-Fox. American (U). Directed by Herbert I. Leeds. Featuring Jane Withers, Leo Carrillo and Henry Wilcoxon. 6,224 *feet. Release not fixed.*

SPECTACULAR juvenile melodrama of Arizona in the roaring 'seventies in which a small girl entices an amiable and much-married bandit out of retirement to help her settle a debt and establish law and order. It is a rousing vehicle for the tremendous yet amiable precocity of Jane Withers. It pins its faith to the exuberance and ingenuousness of youth and is amply rewarded. Incidentally, what the small star leaves undone—and that's not much—Leo Carrillo covers up. Furthermore, the climax is a riotous medley of laughter and thrills. Excellent popular booking, cast-iron mass and family stuff.

Story.—Manuel, a Spanish stage-coach driver with five small sons, gives a home to Mary Jane Patterson, a small girl, following her father's death in a hold-up. Mary Jane determines to find her father's killer. Donald Clark, a mysterious young man, comes to the town, and it turns out that he, too, has a quest; he is out to kill the man who had ruined his father.

Before long it is obvious that Baldwin, the sheriff, is Mary and Donald's man. Manuel, who is a reformed bandit known as El Gato, is persuaded by Mary Jane to round up his former henchmen, and between the lot Baldwin's guilt is proved and justice is served. Romance between Donald and Caroline Reed, the local schoolmistress, provides the love interest.

Acting.—Jane Withers is a diminutive Annie Oakley as Mary Jane. She rides and fights with tremendous zest and is responsible for much attractive sentiment. Leo Carrillo is the ideal foil for the child's precocity as Manuel, alias El Geto, and Henry Wilcoxon is true to tradition as the villain of the piece. All the supporting types are good.

Production.—There is nothing laggardly about this period outdoor melodrama; it starts with gunplay and ends on the same robust note. Sandwiched between the bullets is quixotic sentiment represented by Manuel's home life, his interest in Mary Jane and his resumption of banditry in the interests of justice; humour in the tomboyish antics of Mary Jane; and laughs, slapstick and thrills in the grand culminating court scene in which Mary Jane discharges all debts by unmasking the bad man. Clever and resourceful Jane Withers preserves the balance of powers. The sum total is an entertainment that is firmly embossed with the insignia of mass and industrial appeal.

Points of Appeal.—Rousing story, robust and compelling child interest, big thrills, bigger laughs, human angle, strong cast, star values and good title.

REVIEWS continued on page 37

Columbia

PRESENTS

His brain riddled....
not by bullets alone..
but by a sinister
secret too terrible
for one man's tortured
brain to hold !

CHESTER

MORRIS ·

BLI

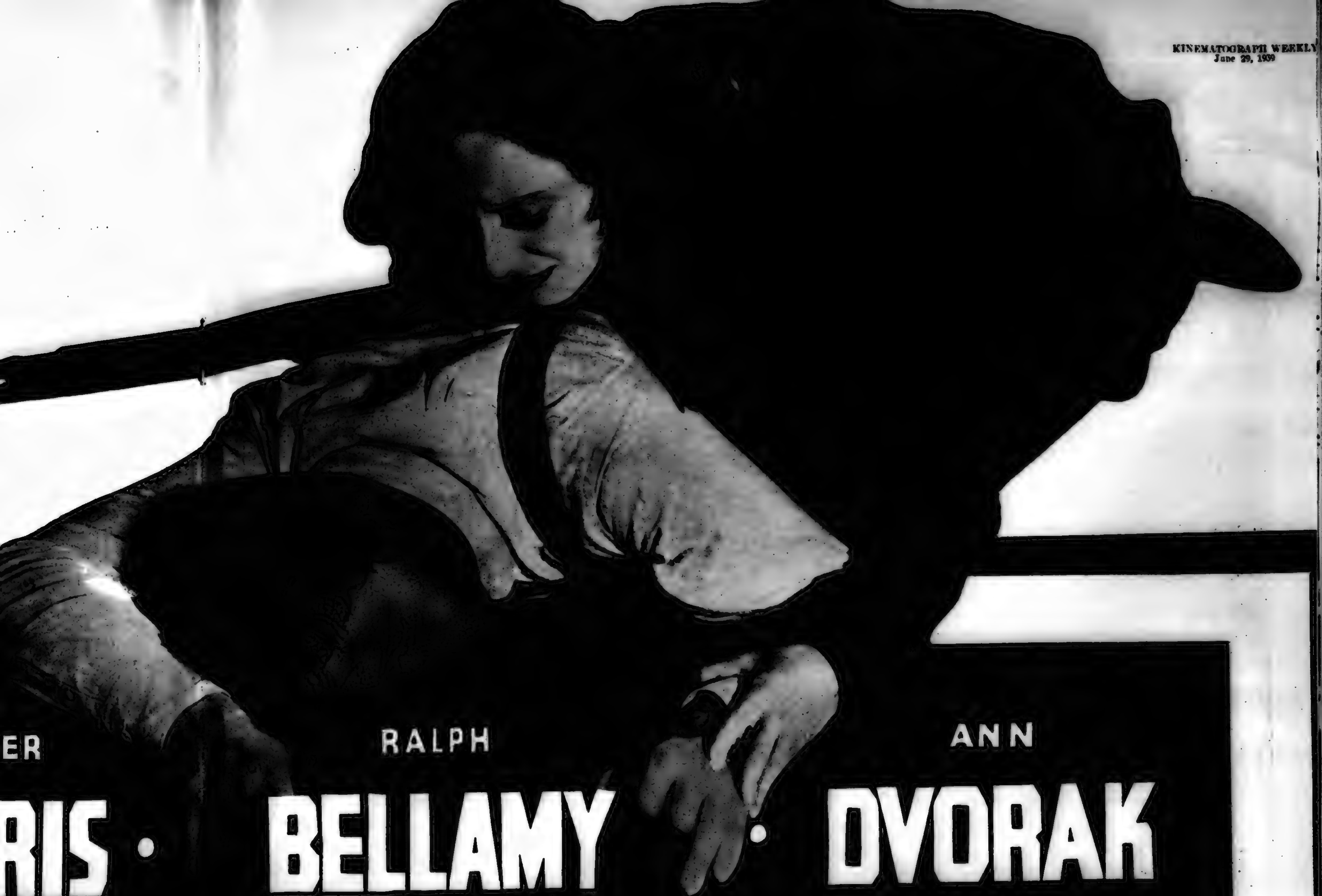
JOAN PERRY · M

Screen play by Phili

A COLUMBIA PICTURE

COLUMBIA PICTURES

Thursday JULY



ER · RALPH · ANN

RIS · BELLAMY · DVORAK

LIND ALLEY

JOAN PERRY · MELVILLE COOPER · ROSE STRADNER

Screen play by Philip MacDonald, Michael Blankfort, Albert Duffy

MBIA PICTURE

Directed by CHARLES VIDOR

TRADE SHOW

rsday JULY 6 · 8·30 CAMBRIDGE Theatre

NEW SUBJECTS FROM PATHE

Scenes from a new group of Pathe offerings which will shortly be presented to the Trade. 1. John Carroll and Movita in Monogram's version of Jack London's successful story WOLF CALL. 2. Movita in WOLF CALL. 3. A scene from THE GIRL FROM NOWHERE, a Monogram melodrama, featuring Warren Hull and Anne Nagel with Mayo Methot and Lester Matthews. 4. John Trent, Marjorie Reynolds and Milburn Stone in Monogram's air thriller STUNT PILOT. 5. Frankie Darro in BOYS' REFORMATORY, a Monogram action melodrama with Grant Withers and Ben Weldon.

The Sun Never Sets

Gen. F.D. Universal. American (A). Directed by Rowland V. Lee. Featuring Douglas Fairbanks, Jun., Basil Rathbone, and Barbara O'Neil. 8,730 feet. Release not fixed.

SPECTACULAR romantic melodrama of service and family tradition, incorporating the fine patriotic sentiment of "Sanders of the River," with all the topical, menacing thrills of "Confessions of a Nazi Spy." It is many themes in one, and each is box-office. Qualifying its main point is eager and inspired acting by an all-star cast. Exciting as it is, it does not neglect feminine appeal, which is represented by woman's stirring contribution to Empire building. The entertainment is both propitious and prolific. Excellent popular booking, a certainty for the stalls as well as the "gods."

Story.—Clive Randolph, District Commissioner on the Gold Coast, hopes to settle in London with his wife Helen, but the activities of Hugo Zurof, an international trouble-maker, cause the authorities to despatch him back to the territory. Helen is expecting a child, but she insists upon accompanying her husband. John, Clive's young brother, rebels at the thought of following the many generations of male members of his family into "the service," but the life's in the blood, and he finishes up by becoming Clive's assistant. Clive believes that he has evidence of Zurof's activities, and his sense of duty compels him even to leave Helen at a critical time in order to make further investigation. John thinks Clive inhuman, and Zurof plays on his feelings. Clive is called back by a trick, and his neglect of duty brings the wrath of the authorities upon him. The repentant John is given Clive's position, and by a stroke of luck he discovers that Zurof is using a mine to broadcast dangerous propaganda. At great personal risk he raids Zurof's stronghold, and with Clive's co-operation, saves the Empire from catastrophe.

Acting.—Douglas Fairbanks, Jun., contributes a keen yet smoothly graduated performance, as John, the youth who finds in experience the meaning of service, and Basil Rathbone is equally well cast as stickler-for-duty Clive. The two consolidate the "Home and Empire" angle. Barbara O'Neil as Clive's wife, and Virginia Field as John's, too, amplify the basic theme, and stress the importance of the feminine angle. Lionel Atwill is effectively sinister as Zurof, C. Aubrey Smith displays a fine sense of tradition as the head of the Randolph family, and Melville Cooper scores many laughs as an amiable alcoholic.

Production.—The service and family tradition angle is neatly established in the homely opening scene, and the lofty line of duty sentiment follows through the more stormy Gold Coast sequences effectively to the end. Both sides are approached, women are not neglected by the theme; while colouring matter is provided by international espionage, and the poignant exigencies of domesticity. There are perhaps a few brief moments when emotionalism gets slightly out of hand—there is a tendency to be too pukka—but otherwise the entertainment successfully combines stirring patriotic sentiment with spectacular melodrama of box-office topicality. The climax, represented by the bombing of Zurof's stronghold, and his death and that of his henchmen, are in the best true blue tradition. The title is tremendously apt. The entertainment is "of and for the Empire."

Points of Appeal.—Rousing story, grand thrills, compelling sentiment, human angle, exciting patriotism, feminine interest, good title and all-star cast.

That Girl From College

RKO-Radio. American (U). Directed by John Farrow. Featuring Anne Shirley, James Ellison and J. M. Kerrigan. 5,370 feet. Release not fixed.

ROMANTIC comedy-drama presenting an indictment of snobbery in a college environment. Parental sacrifice and devotion and young love are the main planks in the story platform. Much is contrived and more still comes in the category of tittle-tattle, but over-riding everything is a shrewdly nurtured feminine interest. Sincere acting triumphs over the obvious. The entertainment appeals to the heart, if not the head. Good two-feature programme booking.

Story.—Lew Fisher, a small-town grocer, uses his savings to send his daughter, Alice, to college. The college is rife with snobbery and only girls of wealthy and influential parentage can secure election to sorority, a social set restricted to the élite. Without election a girl is small fry. Dotty, one of Alice's room-mates, fails to make the grade, but accepts the snub philosophically. Merle, another room-mate, is more sensitive and when an ambitious aunt fails to pull the strings she attempts suicide. Meanwhile, Bill, an eligible college youth, falls for Alice and has her nominated. Money is needed to support Alice's candidature, and Lew sells his business to help his daughter. For one brief moment Alice is ashamed of her humble parentage, but she makes ample amends. She seeks and secures Lew's forgiveness, cuts out the sorority and forms another, together with Dotty and Merle. Lew offers the new movement and Alice and Bill his blessing.

Acting.—Anne Shirley is sympathetic and natural as Alice; she mirrors the hurt in class distinction, and James Ellison is adequate as Bill. Barbara Reed, Adele Pearce and J. M. Kerrigan register in support.

Production.—The commentary on snobbery is somewhat eked out, and so is the lesson in parental devotion and sacrifice, but the human and feminine angles are insistent and these enable interest to survive protraction. The principal characters live, and in them is a pleasing alternation of comedy and heart interest. Production qualities are good.

Points of Appeal.—Simple, but human story, good atmosphere, accurate characterisation, bright comedy relief, popular cast and handy footage.

The Gracie Allen Murder Case

Paramount. American (A). Directed by Alfred E. Green. Featuring Gracie Allen, Warren Williams, Ellen Drew. 6,755 feet. Release date not fixed.

COMEDY crime melodrama, which, though slight in plot values, provides excellent framework for inanities of Gracie Allen, and carries fair suspense content. Star is in the centre of the picture most of the time, and film should go well where her particular brand of crazy comedy is liked and as a double-feature proposition in the majority of halls.

Story.—While at a staff picnic Gracie meets Bill Brown, employé of a perfume company. Gracie's dress is burned by a cigarette thrown from a passing car. Bill is interested in the cigarette because it is scented with one of his special perfumes, and there is also a faint smell of bitter almonds. Gracie keeps the cigarette as a souvenir. They subsequently visit the Silver Slipper night club. During the evening the corpse of an escaped convict is discovered in one of the club's offices. Gracie's fatuous remarks to the police involve Bill in the murder, and he is held as a suspect. Philo Vance, the famous detective, is brought into the case, and in spite of the "assistance" of the crazy Gracie eventually

REVIEWS FOR SHOWMEN
continued from page 33

pins the crime on Daniel Mirche, proprietor of the club, and an attorney who is the master mind of the crooks, through the cigarette Gracie had saved.

Acting.—Gracie Allen has seldom had such ample scope for the exploitation of her style of humour, and she seizes her opportunities with both hands. Her voluble inanities carry the picture along amusingly to the final curtain. Warren William convincingly suggests the super-sleuth, Philo Vance, while Kent Taylor and Ellen Drew gracefully provide the romance interest.

Production.—The thinness of the plot is compensated for by the fooling of Gracie Allen, and fair suspense is achieved in the individual situations. Story, for what it is worth, is neatly worked out and holds interest effectively.

Points of Appeal.—Performance and name value of star and sound story of popular type.

Nancy Drew, Trouble Shooter

First National. American (A). Directed by William Clemens. Featuring Bonita Granville, Frankie Thomas and John Litel. 6,241 feet. Release not fixed.

COMEDY crime drama turning on the adventures and misadventures of a juvenile Sherlock Holmes. Bonita Granville puts in some good work as the incorrigible young sleuth. She is supported by a versatile team and exuberant stagecraft. There are many laughs, good suspense, and a thrilling aerial climax. It's the third of the popular series and easily the best. Rattling good two-feature programme proposition for the masses and family.

Story.—Carson Drew, an attorney, goes to Sylvan Lake to defend Matt Brandon, an old friend, charged with murder. Carson is accompanied by his daughter, Nancy. Matt is released on a writ of habeas corpus. Nancy fancies herself as a detective and, together with her boy friend, Ted Nickerson, she starts investigating. Soon suspicion is directed towards Clinton Griffith, a nurseryman, and his henchman, Chuck Marley. To complicate matters Nancy is afraid that Carson has fallen for Edna Gregory, a pretty widow. Griffith and Chuck, however, occupy most of Nancy's and Ted's time. Eventually their persistency is rewarded, and in the final aerial rough-and-tumble Griffith and Chuck are convicted. The experience prompts Nancy to accept Edna as a step-mother.

Acting.—Bonita Granville is refreshingly tomboyish as Nancy, and Frankie Thomas gives her vigorous co-operation as Ted. John Litel, Charlotte Wynters, Erville Anderson and Edgar Edwards complete a gallery of good types.

Production.—The entertainment is, of course, juvenile, but it is none the worse for being ingenuous. In fact, its humorous and exciting adventure is its strong suit. It gets going without any superfluous preliminaries and maintains a hectic pace to its spectacular end. The climax in which Nancy and Ted find themselves alone in a plan is a grand thrill. Good dialogue, timing and detail are other happy and ingratiating assets. It's a tonic for all ages.

Points of Appeal.—Lively story, refreshing atmosphere, fast action, good sentiment, natural character drawing, thrilling finale, popular label and attractive cast.

This Man in Paris

Paramount. British (A). Directed by David MacDonald. Featuring Barry K. Barnes, Valerie Hobson, and Alastair Sim. 7,730 feet. Release not fixed.

CRIME-CUM-NEWSPAPER comedy melodrama, with a snappy marital interest and colourful Parisian backgrounds. It is a sequel to "This Man is News." What is more, it beats its parent picture—and that was pretty good—hands down. It has a better plot, is more mature, more exciting, more piquant, and infinitely more polished. Furthermore, it has a gay sex interest.

Add a British team that is not only all-star, but is improved beyond all knowledge, lines that fairly hum, and a climax that's terrific, and you have one of the brightest and most thrilling pieces of real screen entertainment seen for many a day. Excellent light booking, a box-office certainty for all classes.

Story.—An English aristocrat is arrested in Paris for attempting to dispose of forged Bank of England notes. Swindon, a reporter on the continental edition of the *Daily Gazette*, secures an exclusive. McGregor, the news editor, is satisfied, but the owner of the paper instructs Simon Drake, his star London reporter, to follow up the story. Pat, Simon's wife, accompanies her husband. Shortly after their arrival in Paris, Simon and Pat visit Swindon's flat and find him murdered. The only clue is a pad with a few rambling notes. Pat takes the pad, but members of the gang later retrieve it.

Meanwhile, other rival newspapers scoop *The Gazette*, thereby inflaming the friendly competition between Simon and McGregor. At the same time Simon and Pat work on suspects of the opposite sex, and their antics lead to an amusing game of tit-for-tat. From thence on complications pile up, but in the end the gang is captured and its mysterious leader exposed. The vindicated Simon and Pat bury the marital hatchet only to have their prospects of renewed happiness shattered by another assignment.

Acting.—Barry K. Barnes' acting has improved tremendously; he definitely has a way with him as Simon, and also proves himself to be no mean mimic. Valerie Hobson is an attractive and provocative Pat. Incidentally, both are given good lines.

Alastair Sim, too, is in great form as McGregor, the Scots editor, who counts the pennies however tight the situation. Anthony Shaw, completely disarming as the head of the forgery gang; Jacques Max Michel, as the gang chief's lieutenant; and Edward Lexy, as a Scotland Yard man, are the most prominent of the first-class supporting players.

Production.—Here we have inconsequential approach and treatment at their best. There is stern and exciting drama in the activities of the forger gang, piquant romance, wit, and charm in the natural suspicion and marital escapades of the reporter and his eager wife, and great native humour in the Scots editor's economy obsession. These elements go into the melting pot, and they simmer in circumstances that are responsible for a distillation of the complete light entertainment.

The nectar is lavishly served—there are elegant interiors and mannequin parade sequences, as well as exuberant gun-play—and flavoured with dialogue that bristles with smart cracks. It begins where "This Man is News" left off, and that's going some. It's box-office success is as certain as quarter day.

Points of Appeal.—Clever story, snappy and resourceful treatment and direction, smartly timed thrills, great team work, excellent staging, smart dialogue, capital comedy situations, feminine angle, and box-office title and stars.

SHORTS OF THE WEEK REVIEWED

GEN. F.D.

THE ROYAL TOUR. British (U). 2,600 *feet. Release not fixed.*—Comprehensive pictorial record of the King and Queen's visit to Canada and America. The film opens with the Prime Minister and the Cabinet and members of the Royal Family wishing their Majesties *bon voyage*, and follows the entourage through Quebec, Vancouver and other important Canadian cities, across the Canadian-American frontier through Washington, and New York, and back again to Canada and hence to Southampton, where they are met by the Princesses. Salient ceremonials and historic meetings are effectively emphasised, and opportunity is given for all to hear Their Majesties speak. Part of the commentary is by E. V. H. Emmett and part by an American announcer. Tremendously topical and of historical significance, the picture has the box-office value of a full feature. It is therefore wholeheartedly recommended.

SHADOW IN THE STREAM. British (U). Two reels. Release not fixed.—Instructive and picturesque nature film, giving intimate glimpses of the life of the otter. Photography excellent, and commentary by E. V. H. Emmett smooth humorous and informative. Very good featurette

CIRCUS CO-ED. American (U). 889 *feet. Released September* 18, 1939.—Circus short, taking the form of a visit to a school for trick riders and trapeze artists. Compilation neat, commentary smart, and photography good. Attractive novelty fill-up.

†*COSTA RICA. American (U).* 821 *feet Released July* 17, 1939.—Coloured travelogue covering Costa Rica. The tour includes glimpses of volcanic country, basic industries, and impressions of Indian types. Conventional but interesting. Useful short for most halls.

CHAMPAGNE MUSIC OF LAWRENCF WALK. American (U). 875 *feet. Released September* 4, 1939.—Dance band short, with a sophisticated night club setting. Very ordinary. For small halls only.

SO DOES AN AUTOMOBILE. American (U). 567 *feet. Released August* 7, 1939.—Betty Boop cartoon, describing antics in a goofy hospital for automobiles. Gags not particularly original. Fair fill-up for smaller halls.

KINOGRAPH

ISLES OF THE WEST. British (U). 1,507 *feet. Release not fixed.*—Pictorial travelogue, the itinerary of which covers the islands of the Outer Hebrides. Stornoway, the principal town and its most important herring fishing centre, and other places of interest are visited. Commentary, photography and compilation adequate. Good fill-up for most halls.

ARCTIC HIGHWAY. British (U). 1,576 *feet. Release not fixed.*—Travel short, taking the form of a journey along the famous Arctic Highway in Finland. Nothing particularly unusual is seen, but the route is, nevertheless, interesting. Photography and commentary satisfactory. Average fill-up.

EAST OF THE WEST. British (U). 1,618 *feet. Release not fixed.*—A pictorial prospectus and brief history of Albania; that's this topical interest short. Treatment, photography and commentary smooth. Good general fill-up.

M-G-M.

WARE OF THE EARTH. British (U). 1,890 *feet. Release not fixed.*—Excavating for Dorset clay, the finest in the world, and its manufacture into articles for industrial use and works of art are seen in this neatly edited interest short. Photography and commentary very good. First-rate featurette.

ANGEL OF MERCY. American (U). 919 *feet. Release not fixed.*—Cameo biography taking the form of a tribute to an American Florence Nightingale. Detail work very good and photography excellent. Outstanding fill-up.

DARK MAGIC. American (U). 912 *feet. Release not fixed.*—Comedy skit in which a father buys a box of conjuring tricks for his son's birthday, only to let himself down when he assumes the rôle of demonstrator. The humour has the typical Robert Brenchley touch. Good short.

RADIO HAMS. American (U). 916 *feet. Release not fixed.*—Novelty short paying tribute to the good work done by amateur wireless enthusiasts in the cause of life-saving. Presentation spectacular and Pete Smith commentary crisp. Good for all classes.

PROPHET WITHOUT HONOUR. American (U). 967 *feet. Release not fixed.*—Matthew Fontaine Maury, the American who first charted the winds and the currents, is the centre-piece of this thumbnail biography. Staging, photography and commentary excellent. Outstanding featurette.

COUSIN WILBUR. American (U). 941 *feet. Release not fixed.*—Artless juvenile "Our Gang" comedy in which Alfalfa's cousin Wilbur lives down his "little Eric" appearance by winning honours in fisticuffs as well as big business. Good fill-up, particularly for family halls.

HOLLYWOOD HOBBIES. American (U). 878 *feet. Release not fixed.*—"Fan" featurette taking the form of a tour of Hollywood, introduction to famous stars and glimpses of their hobbies. Make-up somewhat commonplace. Fair average fill-up.

HOME EARLY. American (U).. 778 *feet. Release not fixed.*—Domestic comedy skit showing the suspicion with which the master of the house is inevitably greeted when he arrives home early Robert Benchley is in good form. Good for all classes.

PARAMOUNT

†*SMALL FRY. American (U). One reel. Release not fixed.*—A fish story, suggested by the popular song, and treated in cartoon form. Gags very good, and colour work excellent. Outstanding featurette.

HOLD YOUR BREATH. American (U) One reel. Release not fixed.—Novelty sporting short, in which an athletic meeting is held under water. Photography and commentary excellent. Very good fill-up.

WARNER

TAX TROUBLE. (Grouch Club Series.) American (U). 917 *feet. Release not fixed.*—Quite amusing comedy of a man trying to fill up his income tax form while his wife chats on the 'phone and his child does his homework—audibly. Result—man lands in gaol. Good programme item.

ZOO IN SPRING. British (U). 1,840 *feet. Release not fixed.*—Very well photographed Nature studies of animals at the Zoo and at Whipsnade. First-rate short for any hall.

"STAGECOACH" EXPLOITATION

STAGECOACH
RICHARD SHOPS
Stagecoach
MILLINERY STYLES
STAGECOACH
STAGECOACH
HOLIDAY
24 HOURS

United Artists' exploitation on STAGECOACH covered every possible angle from a stage coach street parade and banners at Richmond Royal Horse Show to window displays at leading West End stores, including Webster & Girling, Ltd., at Baker Street, Cable & Wireless at Trafalgar Square, Ever Ready at Piccadilly, etc.

NAMES in the NEWS

MORE ODEON MOVES: A SCOTTISH APPOINTMENT : FLIXTON MANAGER WEDS . COUN. ALFRED LEVY'S GIFT TO LIVERPOOL

H. B. Lane, the well-known Midland exhibitor, who has been re-elected vice-president of the Birmingham F.C.. and H. F. Smith, holder of the Kine. Showmanship Shield, who gained first prize in the Norwich Hospital Carnival procession. See stories below.

RECENT changes on the Odeon circuit include the return of **Kenneth Poad** from the Penge theatre, where he recently replaced D. Darragh, on the latter's appointment to the new Canning Town house, to Sittingbourne. **L. Valencia**, who had been placed in charge at Sittingbourne on Mr. Poad's initial removal, has been transferred to the control of the South Hackney Theatre, where he replaces **J. R. Budden**, who has been given an appointment at Stafford.

Mr. Budden had been at Hackney since August, 1938, and was formerly with the circuit more than two years at Guildford, Cardiff, Guide Bridge, Barnsley and elsewhere.

The new manager at Penge is **O. G. J. Baker**, from Worcester Park, where **Mr. Ingram** is now in control.

New Manager at Leith

Gordon Chalmers has been appointed manager of the State Cinema, Leith, in succession to George E. Ness, now manager of the Monseigneur News Theatre and Café. Mr. Chalmers, though new to the kinema trade, has been in the entertainment business for several years, and was manager of dancing halls at the Marine Gardens and Happy Valley, Edinburgh, and elsewhere. Last year he was manager of an important section of Butlin's Amusement Park at the Glasgow Exibition.

Tamara Desni, fresh from making the film "Dressed to Kill" for Warner-First National, flew to Norwich on Saturday to open a "Monster Fête" held in Earlham Park to aid the funds of the Norfolk and Norwich Hospital.

To aid the effort the kinemas in the city have shown throughout the week a special hospital film entitled "It Might Be You," and have permitted a seat-to-seat collection to be made after the screening.

At a Grand Carnival Procession held on Thursday the first prize for decorated cars or lorries was won by the Carlton Cinema. The entry, submitted by Manager H. F. J. Smith (holder of this year's Kinematograph Showmanship Shield), represented a typical operating theatre scene with doctors and nurses wearing robes and masks and the patient in the process of taking the anaesthetic. Around the lorry was displayed printed matter relating to the film to be shown at the Carlton next week—"Young Dr. Kildare" (M-G-M).

S. D. Holman, assistant manager at the Bristol Empire, has gone to the King's, Bristol, another A.B.C. theatre, in the same capacity. Mr. Holman came to the Empire as assistant to F. A. J. Harman about 16 months ago, and before this was with Odeon Theatres for some time. A.B.C. gave up possession of the Empire on Saturday last, June 24, their lease of the theatre having expired.

J. M. Yardley, formerly of the Odeon, Hanley, is the newly appointed manager of the Odeon, Bradford. Before going to Hanley, Mr. Yardley was for seven years general manager of a Midland circuit, with headquarters at Newcastle-under-Lyme. He was also a delegate on the General Council of the C.E.A. for the North Staffordshire branch. He will be succeeded at Hanley by **L. Ravenscroft**, from the Stafford Odeon.

J. Littler, son of C. Littler, secretary of the Manchester C.E.A., has been appointed manager of the Glenburn Hotel, Rothesay, Bute. For two years Mr. and Mrs. Littler, Jun., managed the Seacroft Hotel, Skegness, and prior to that they had control of an hotel at Leamington Spa.

Those well-known Birmingham exhibitors, **H. B. Lane** and **W. H. Bull**, have rendered valuable service to the Birmingham Football Club as directors. When they retired from the Board a season or two ago they were elected vice-presidents of the club, and at last Thursday's annual meeting, both were unanimously re-elected.

Two other directors of the Birmingham F.C., **H.** and **L. J. Morris**, are associated with Mr. Lane as directors of the Beaufort Cinema (Birmingham), Ltd.

Ralph W. Wolsey, formerly at the Doric, Newmarket, has been appointed manager at the Rex, Cambridge, in succession to T. Newby, who is being transferred to another of the company's kinemas. For the past month Mr. Wolsey has been manager of the Rex ballroom.

The many friends in the Trade of **C. Vernon Taylor**, manager of the Picture House, Doncaster, will regret to hear that he recently lost his wife, following an operation in a Leeds nursing home. She, too, had many friends in the Trade.

Miss K. E. Broadhead, daughter of the late Ald. W. H. Broadhead, J.P., who was head of the circuit of kinemas and music-halls of Manchester and Blackpool, has been appointed a magistrate for Blackpool.

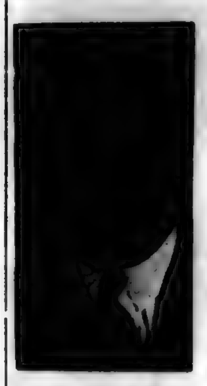
Miss Broadhead is in her eighth year as a director of the South Pier.

Wedding Bells

Charles T. Woolley, manager of the New Curzon, Flixton, was married at St. Mary's Catholic Church, Manchester, on Thursday last to Eileen Walsh, of Romiley. The bridegroom was the first manager of the Savoy, Romiley, of which he is a director.

William Seal, organist at the Ritz Cinema, Belfast, was last week married at Carlisle to Miss Margaret E. Wallace. Mr. Seal, who opened the new Ritz Cinema at Bradford recently, began his career as an organist at St. Cuthbert's Church, Darwen. Mr. Seal's first appointment as a kinema organist was at Altrincham. He was two years at Carlisle's largest kinema, the Lonsdale, and played at kinemas in different parts of the country before going to Belfast.

Councillor Alfred Levy, of the Scala and Futurist Cinemas, Liverpool, who has already presented to the city 17 films of historic interest, is about to present an 18th. This is the complete film of their Majesties' tour to Canada, and includes also their visit to New York.


W. J. GELL

W. J. GELL JOINS RIALTO PRODUCTIONS

Director of Unit at Welwyn

W. J. GELL, managing director of Pathé, has joined the board of Rialto Productions, Ltd., whose offices are at Welwyn. This is the company that produced "Dangerous Fingers" for Pathe, which has been well received in America under the title of "Wanted by Scotland Yard," and is distributed in that country by Monogram. Rialto are to produce for Pathe a number of high-quality productions, and W. J. Gell states the first two have been scheduled for production at an early date. First on the floor is to be J. C. H. Jacobs's "Traitor Spy," concerning activities of a powerful spy organisation of a foreign power operating in the British Isles.

Second is an original story by Lieutenant-Commander Corballis, entitled, "Flight Cadet," a story of the progress of a young cadet in the R.A.F., showing the training of young men at Cranwell. The Air Ministry will co-operate to the fullest extent.

FILMING A LOCAL EVENT

Bristol Enterprise

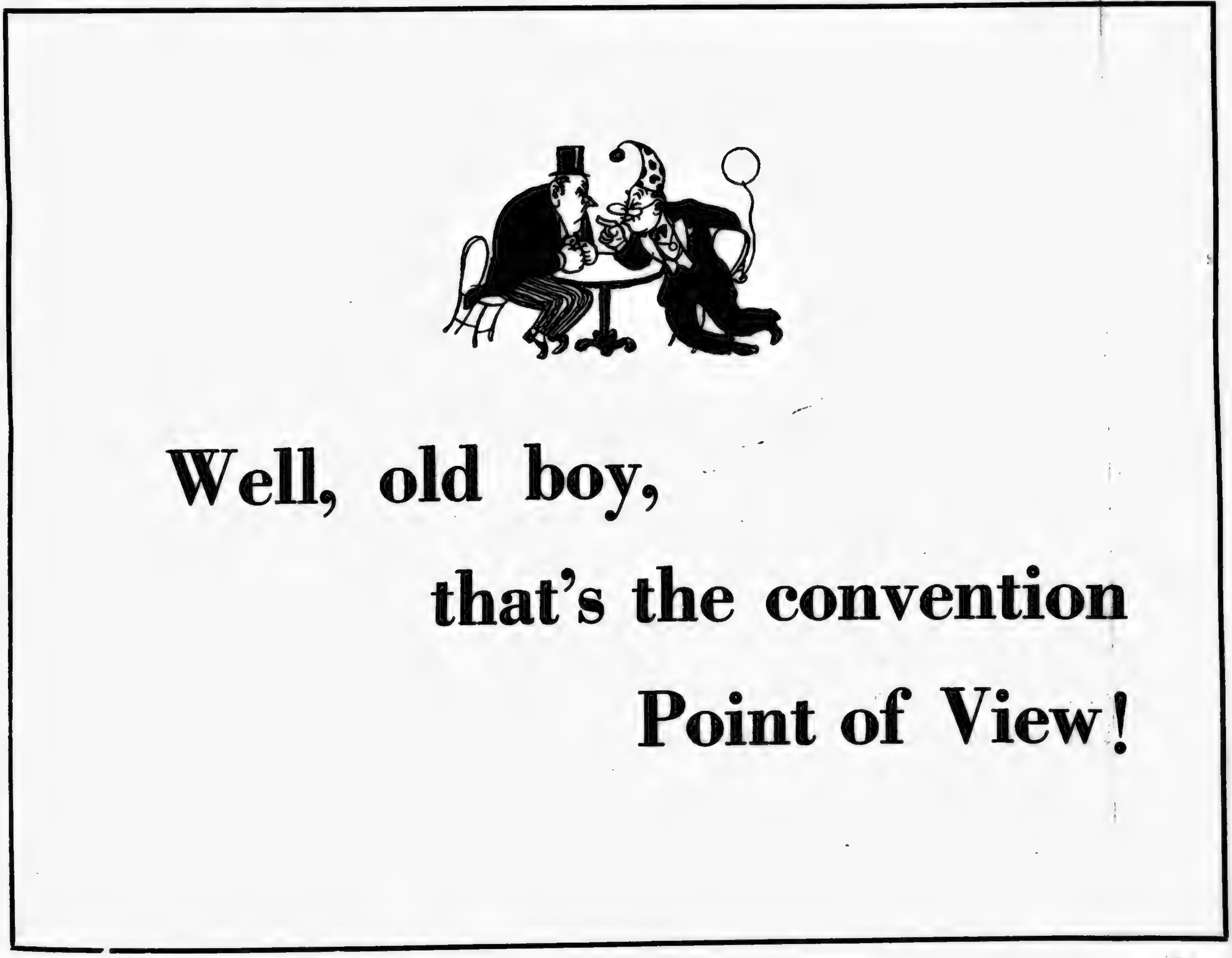
The two days' carnival at Frome was filmed and shown at the Grand Cinema by Councillor Fred Sheppard, who controls the house. The actual filming was undertaken by K. H. Guscott, of the Orpheus, Bristol, who was formerly associated with Mr. Sheppard in the management of the Frome house. Mr. Guscott and a member of the Bristol Amateur Cine Photographers' Society spent two days at Frome with a couple of 16 m.m. cameras.

The following week the films were shown at the Grand, a 16 m.m. projector in the front of the balcony of the house being used for the purpose. This is the first time an event of this nature had been filmed and shown at a local kinema, and Mr. Sheppard's enterprise was greatly appreciated by the townsfolk.

Miss E. Turner, assistant cashier at the Gaumont Pavilion, Kettering, was the recipient of a handsome chromium black and jade reading lamp on Saturday.

She left the Pavilion, after 17 years' service, to be married to C. Smith, staff foreman at the Odeon.

The presentation was made by the manager (Gordon W. White) on behalf of the staff, who expressed their best wishes for the future. Miss Turner suitably replied.



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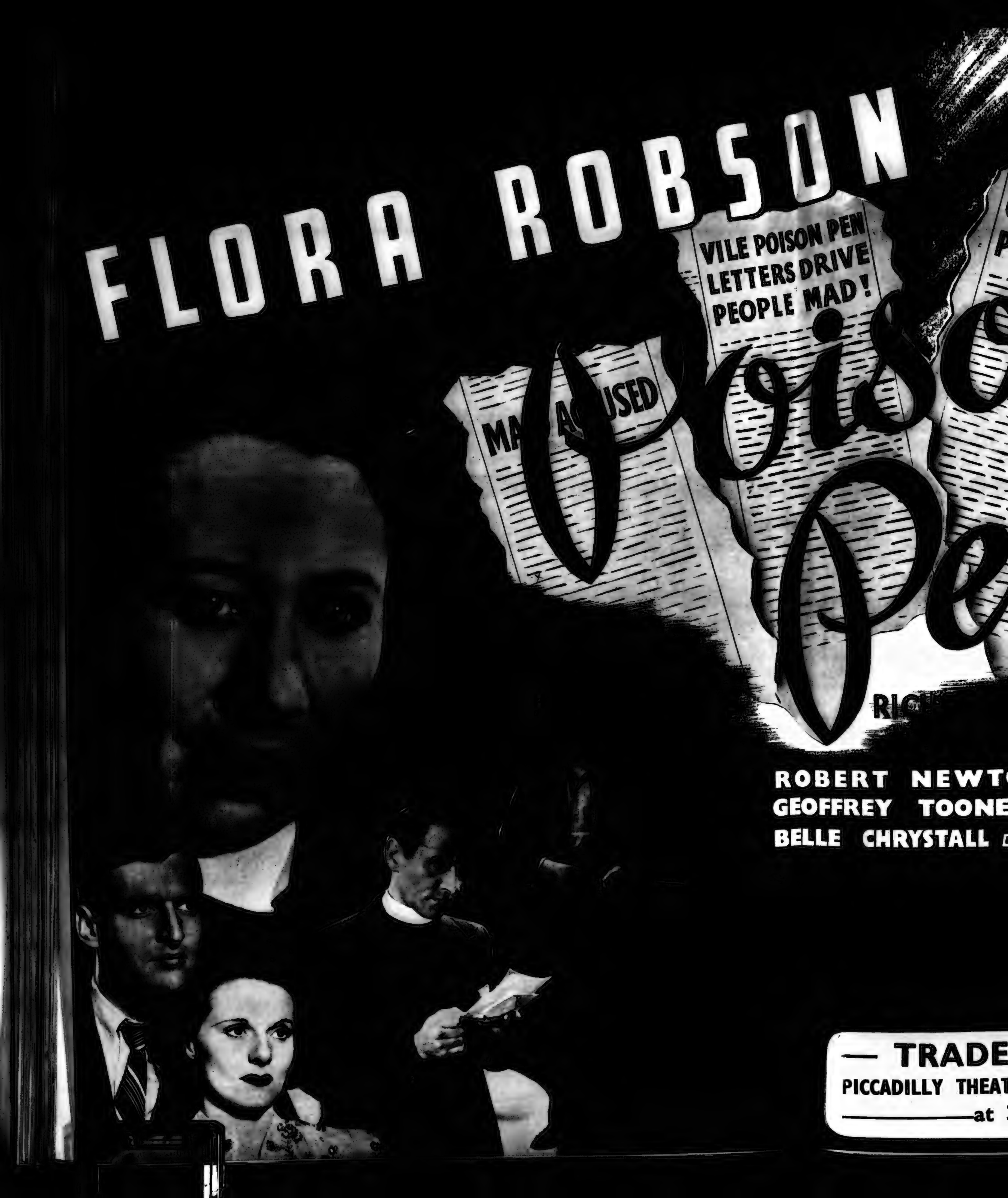
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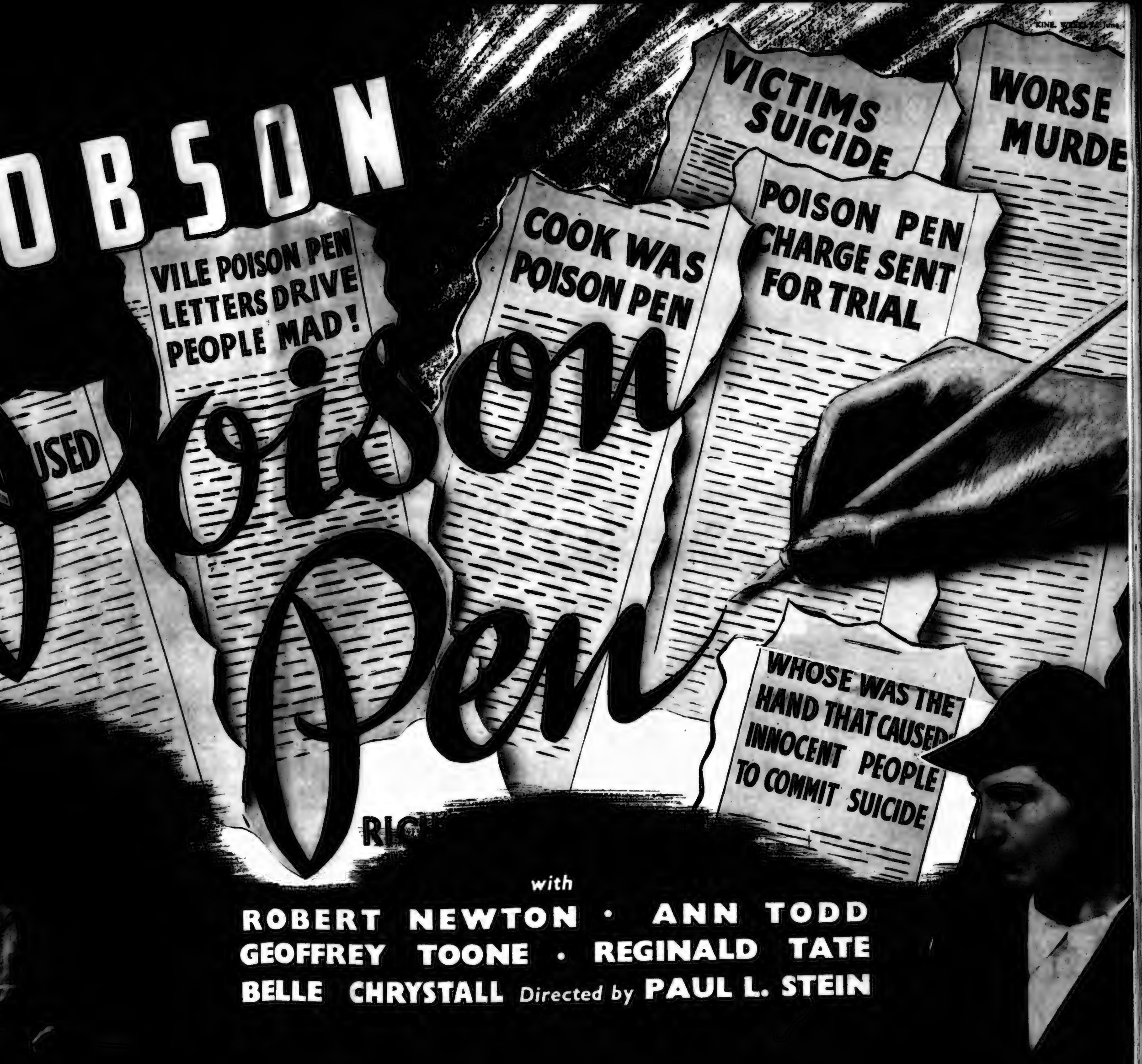
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VILE POISON PEN LETTERS DRIVE PEOPLE MAD!
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WHOSE WAS THE HAND THAT CAUSED INNOCENT PEOPLE TO COMMIT SUICIDE
RICH

with

ROBERT NEWTON · ANN TODD
GEOFFREY TOONE · REGINALD TATE
BELLE CHRYSTALL *Directed by* **PAUL L. STEIN**

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20th CENTURY-FOX OFFERINGS

Scenes from some of the outstanding subjects in the 20th Century-Fox schedule which will shortly be presented in England. (1) Shirley Temple in SUSANNAH OF THE MOUNTIES. (2) Gracie Fields and Sydney Howard in SALLY OF THE SHIPYARDS. (3) STANLEY AND LIVINGSTONE with Spencer Tracy and Cedric Hardwicke. (4) Gordon Harker, Alaistair Sim and Wally Patch in INSPECTOR HORNLEIGH ON HOLIDAY. (5) Sonja Henie and Rudy Vallee in SECOND FIDDLE. (6) George Brent and Myrna Loy in THE RAINS CAME

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Cigar and Tobacco World.
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Confectionery Journal.
Confectionery News and Ice Cream and Soda Fountain Journal.
Contractors' Record and Municipal Engineering.
Dairyman.
Drapers' Organiser.
Drapers' Record.
Dyer.
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Electrical Review.
Electrical Times.
Electrical Trading and Electricity.
Engineer.
Engineering.
Export Trader.
Footwear Organiser.
Furnishing Trades' Organiser.
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Grocers' Gazette and Provision Trades' News.
Grocery and Branch Store Management.
Hairdresser and Beauty Trade.
Hotel and Catering Management
Hotel Review.
India-Rubber Journal.
Ironmonger.
Journal of Decorative Art.
Kinematograph Weekly.
Laundry Journal.
Laundry (The Power).
Laundry Record.
Licensing World.
Locomotive, Railway Carriage and Wagon Review.
Machinery.
Meat Trades' Journal.
Mechanical World and Engineering Record.
Men's Wear.
Metallurgia.
Mining Journal, Railway and Commercial Gazette.
Model Engineer and Practical Electrician.
Modern Transport.
Motor Cycle.
Motor Cycle and Cycle Trader.
Motor News.
Motor Trader.
Motor Transport.
Motor World and Industrial Vehicle Review.
Motorist.
Nursing Mirror.
Oil and Colour Trades Journal.
Optician.
Overseas Engineer.
Photographic Dealer.
Plumbing Trade Journal.
Pottery Gazette and Glass Trade Review.
Poultry.
Printers', etc., Sales and Wants Advertiser.
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School and College Management.
Silk Journal and Rayon World.
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Smallwares, Novelties and Dress Accessories.
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"MAN OF CONQUEST" SET FOR NEXT MONDAY

Richard Dix and All-star Cast

NEW BRITISH LION OFFERINGS

HEADING the British Lion current Trade show offerings is "Man of Conquest," Republic's eagerly awaited production of the life story of General Sam Houston, which S. W. Smith, managing director, is presenting on July 3, at 8.30 p.m., at the Cambridge Theatre.

The complete Trade show schedule is as follows:—

Monday, July 3, 8.30 p.m., Cambridge, "Man of Conquest."

Tuesday, July 4, 11 a.m., Own Theatre, "Mexicali Rose"; 3 p.m., Piccadilly, "I Was a Convict."

Wednesday, July 5, 11 a.m., Own Theatre, "The Night Riders."

Thursday, July 6, 3 p.m., Piccadilly, "Riding High."

Friday, July 7, 3 p.m., Piccadilly, "Street of Missing Men."

Telling the life story of General Sam Houston, one of America's most remarkable statesmen-soldiers who led the struggle for freedom in Texas a century ago, "Man of Conquest" is a tremendous thrilling spectacle, crammed full of action and romance, comparable in quality with the most ambitious Hollywood subjects. Costing a million dollars, two years' presentation, and taking four months to produce, with an all-star cast headed by Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine, C. Henry Gordon, Victor Jory, Ralph Morgan, Janet Beecher, Robert Armstrong, George Hayes, Max Terhune, Robert Barrat, William Benedict, and thousands of extras, "Man of Conquest" represents Republic's entry into big-scale biographical film drama.

Gail Patrick and Richard Dix are the stars o MAN OF CONQUEST, a British Lion-Republic production to be Trade shown on Monday evening at the Cambridge Theatre

Drama and Romance

"Man of Conquest" interweaves a powerful love story with three of the biggest battles of pre-civil war America. Houston was a great lover as well as a clever and resourceful soldier, and it was the failure of his first marriage to 17-year-old Eliza Allen when he was Governor of Tennessee, which drove him into exile and disgrace, and the love and inspiration of Margaret Lea which helped him build Texas.

These three battles were those of Horseshoe Bend, which altered the whole course of world history, the battle and siege of the Alamo, in which 183 Texan colonists were besieged in a small building for 13 days by 5,000 troops led by the Mexican Dictator, General Santa Anna, who after capitulation, massacred those left alive, and burned their bodies in the fort.

The Battle of San Jacinto provides the climax to "Man of Conquest," a superbly photographed battle sequence in which an army of Texan colonists, under the leadership of Sam Houston, trapped the Mexican army, and charging to the cry of "Remember the Alamo," took terrible vengeance.

The story of "Man of Conquest" starts with Houston volunteering to join General Jackson's army, gives an account of the Battle of Horseshoe Bend, his start as a politician, his disastrous marriage and exile, which was spent with the Cherokee Indians, whose Ambassador he became at Washington, fighting to obtain justice for the persecuted natives, who were being driven from their lands, until he decided to go to Texas and organise the fight for freedom. His great love for Margaret Lea was the outstanding romance of his life, and the film has taken this up as the motive for his Texan campaign.

Richard Dix, as Sam Houston, gives a memorable performance, bringing the Texan liberator to the screen in a fine character study. Joan Fontaine plays Eliza Allen, the girl who married but did not understand Houston, and Gail Patrick is Margaret Lea, the inspiration of his later life. Victor Jory, Robert Armstrong, Robert Barrat, Janet Beecher and Ralph Morgan also gave memorable characterisations as leading historical figures. Edward Ellis, as President Andrew Jackson, gives a brilliant performance.

"Man of Conquest" was directed by George Nicholls, Jun., and produced by Sol. C. Siegel.

British Comedy

"Riding High," a George King production, with Claude Dampier, Helen Haye, John Garrick, John Warwick, Kathleen Gibson and Billy Merson in the leading rôles, is a comedy set in an English village in the year 1880.

The story concerns the introduction of the penny-farthing bicycle and the furore it caused. A race is to be held and the prize is to be a gold cup and £500, and John Warwick hopes to win to enable him to solve his financial problems as he has been embezzling money belonging to his employer, Helen Haye. He is in love with her ward, Kathleen Gibson, but has a rival in the person of John Garrick, the village blacksmith. Claude Dampier is Helen Haye's solicitor, who does his best to help Garrick win the race, which he does with a machine of his own invention.

David MacDonald directed.

New Gangster Subject

Charles Bickford and Tommy Ryan, supported by Harry Carey, Ralph Graves, Guinn Williams, John Gallaudet, Nana Bryant, Mabel Todd and Regis Toomey, are the leading players in "Street of Missing Men," a meaty gangster story.

Charles Bickford, gangster, comes from prison determined to kill Harry Carey, a crusading newspaper owner, who printed the exposé which sent him to gaol. He rescues Tommy Ryan, a paper boy, from some toughs who are wrecking his pitch. Bickford discovers that Tommy's attackers are also endeavouring to smash Carey's publication. He decides to join up with Carey in order to break the newspaper from the inside and at the same time, teach the gangsters a lesson, although he pretends to work with them.

Bickford befriends Tommy, but when Tommy discovers the plan for wrecking the newspaper he leaves. This, plus the kindness that Carey has shown him, makes the gangster realise that the only way to make people believe in him again is to break the gangster rule. Tommy is shot whilst trying to stop the gangsters burning down the newspaper office. Bickford avenges the boy, and whilst saving Carey is himself killed, but Tommy recovers, and is determined to carry on the same fearless policy of the paper.

Sydney Salkow directed.

Comedy Drama of Big Business

Barton MacLane, Clarence Kolb and Beverley Roberts, supported by Horace MacMahon, Ben Welden and Janet Beecher, are the leading players in Republic's comedy drama "I Was a Convict."

Clarence Kolb, a millionaire, who is jailed for income-tax fraud, strikes up a prison friendship with Barton MacLane, a gangster. After they have served their sentences, although Kolb is able to resume his former position in society, the gangster is denied the right to even attempt to earn an honest living; consequently Kolb gives him a job in his business, which is frowned upon by the rest of the family, who believe that the association of the gangster with the business, will eventually prejudice their financial interest in the company. They try to get Kolb sent to a lunatic asylum, but to save the old man this indignity MacLane kidnaps him. Unfortunately two of the gangster's ex-henchmen turn the fake kidnapping into the real thing, and MacLane is charged with the crime. Beverley Roberts, Kolb's daughter, aids the gangster in outwitting the police and rescues the millionaire.

Aubrey Scotto directed.

Latest Gene Autry Musical

Gene Autry's latest Republic musical is an action romance laid on the Mexican border entitled "Mexicali Rose," in which the popular singing cowboy is supported by Smiley Burnette, Noah Beery, William Farnum and Luana Walters.

The story tells of Gene's efforts to protect an orphanage from an oil company which is double-crossing its shareholders. Noah Beery, a modern Robin Hood of Mexico, aids Gene in his campaign because he likes to hear the cowboy croon. Apart from plenty of action and well-constructed story, "Mexicali Rose" has a colourful background, and is one of the more costly productions which Gene Autry is now making, with George Sherman as director.

John Wayne's New Republic Subject

John Wayne, the Republic cowboy star, who has made a sensational hit in "Stagecoach," plays the leading rôle in "The Night Riders," in which the Three Mesquiteers foil a plot to steal a wide area of land from the ranch owners by a gang who have forged a land grant.

Mikado Star to Visit Southport

Jean Collin, who features in the "Mikado," is to visit Southport on July 3, for the first provincial run of the film at the Palladium. Arrangements have been made by A. Keen, divisional publicity manager (Liverpool, Division 5) for Miss Collin to be received by the Mayor of Southport at the Town Hall. In the evening Miss Collin will appear on the stage of the Palladium and will be introduced to the audience by the Mayor; she will sing one or two songs.

The manager of the Palladium is C. E. Brown.

Henry Fonda and Alice Brady in YOUNG MR. LINCOLN, a forthcoming picture from 20th Century-Fox. Other important films are illustrated on another page

Stars of Two Continents in 20th-Fox Schedule

LINE-UP OF LAVISH NEW BOX-OFFICE SUBJECTS

A GROUP of colourful and picturesque specials comes to follow the success of such big-scale productions as "Jesse James," "The Modern Miracle" (the story of Alexander Graham Bell), "The Hound of the Baskervilles," "The Little Princess," and "Rose of Washington Square," which are representative of the many important box-office subjects recently put out by 20th-Century Fox.

The 1939-40 line-up of the organisation provide vehicles for the top box-office stars of England and America.

Among the stars scheduled to appear are Shirley Temple, Spencer Tracy, Claudette Colbert, Myrna Loy, George Brent, Margaret Lockwood, Henry Fonda, Tyrone Power, Sonja Henie, Rudy Vallee, Basil Rathbone, Richard Greene, Alice Faye, Don Ameche, Sir Cedric Hardwicke, Annabella, Gracie Fields, Sydney Howard, Will Hay, Will Fyffe, Michael Redgrave, Gordon Harker, and Alastair Sim.

The new list is headed by "The Rains Came," "Stanley and Livingstone," "Hollywood Cavalcade," and "Drums Along the Mohawk."

"The Rains Came," the £500,000 subject almost completed, is based on the famous novel by Louis Bromfield, and has a cast headed by Tyrone Power, Myrna Loy, George Brent, Brenda Joyce, Maria Ouspenskaya, Nigel Bruce and Joseph Schildkraut. Clarence Brown directed the spectacle, a feature of which is a tremendous earthquake which brings disastrous floods and fire in its wake.

In Central Africa

"Stanley and Livingstone," in the last stages of production, stars Spencer Tracy, Sir Cedric Hardwicke, Nancy Kelly, and Richard Greene. Henry King directed.

An expedition recently spent many months in Africa under Osa Johnson's leadership, filming authentic backgrounds along the route followed by Stanley in his successful search for Livingstone.

"Young Mr. Lincoln" is an actionful story of Lincoln's turbulent youth and his fight for recognition as a lawyer in Illinois. John Ford, whose latest directorial success was United Artists' "Stagecoach," handled direction of the film, which gives important rôles to Alice Brady, Arleen Whelan, Marjorie Weaver, Richard Cromwell, Eddie Quillan and Eddie Collins. Henry Fonda's performance in the starring rôle has brought him tremendous acclaim.

Sonja Henie's latest film, "Second Fiddle," has an Irving Berlin musical score and a variety of settings. Tyrone Power, Rudy Vallee, Mary Healy and Edna May Oliver also appear under Sidney Lanfield's direction.

When Sonja returns to Hollywood early in September she will make a gay romantic story, "Everything Happens at Night," co-starring with Richard Greene and Tyrone Power. The story has a European setting and blends excitement and romance. That film will be followed by Sonja's first mystery film, an untitled story written especially for her by S. S. Van Dine, and completed just before his death.

The picturesque Rocky Mountains form the background for Shirley Temple's forthcoming "Susannah of the Mounties." England's Margaret Lockwood makes her initial Hollywood appearance in the romantic lead opposite Randolph Scott. There is action and excitement in plenty in the story of a little girl orphaned when her parents are killed in an Indian raid and taken to live at a Canadian Mounties' outpost. William Seiter directed.

Shirley's Programme

Shirley will afterwards make "Lady Jane," and, subsequently, her second all-Technicolor film—a film version of Maeterlinck's "The Blue Bird."

Henry Fonda's next film, "Drums Along the Mohawk," is to be in Technicolor, with Claudette Colbert as feminine lead. John Ford will direct the film, which is to be made on a costly scale.

Third of the big Technicolor specials is "Hollywood Cavalcade," which Irving Cummings is now directing. Don Ameche and Alice Faye are starred in this costly cavalcade of Hollywood's story from the early silent days until 1927, when talkies began.

Alice Faye will also be seen in "White Lady of the Orient," with Warner Baxter. It is also planned to star her subsequently in a spectacular production of "Little Old New York."

Society on the Screen

Elsa Maxwell, known all over the world in society, is to be introduced as a screen personality in "Hotel for Women," a story of youth played largely by a cast of attractive girls headed by the new discovery, Linda Darnell, Ann Sothern and Jean Rogers, with James Ellison as male lead. Gregory Ratoff is directing. Darryl Zanuck has been so pleased with Elsa Maxwell's first film appearance that he has signed her to make another picture, tentatively titled "Public Deb No. 1."

Nancy Kelly, Randolph Scott and Binnie Barnes play leading rôles in "Frontier Marshal," a vigorous story of outdoor Arizona. "Khyber Rifles" is also scheduled as a big-scale adventure story for early production.

Following the great success of "The Hound of the Baskervilles," "The Adventures of Sherlock Holmes" will be made by Alfred Werker, with Basil Rathbone as Sherlock Holmes, and Nigel Bruce as Dr. Watson. Ida Lupino and Alan Marshal have been assigned romantic leads, and Terry Kilburn will play an important rôle.

Scotland Yard's development in criminal investigation forms the theme of a thrilling, as yet untitled, film due for early production.

Big Life-Stories

Three great biographical films are scheduled, "Steinmetz, the Great," the life of the great electrical genius; "Swanee River," a story of Stephen Foster, the American composer; and "Brigham Young," the enthralling story of the founder of the Mormon sect.

Heading the great literary properties acquired for early production are John Steinbeck's sensational best-seller, "Grapes of Wrath," which is to be produced on a lavish scale, and "Here I am a Stranger" a strong dramatic story in which Richard Greene, Nancy Kelly, Richard Dix and Gladys George have top rôles.

An announcement by Robert T. Kane, managing director of Twentieth-Century Productions, on his company's current schedule, appears in the British production section.

GAUMONT DERBY TO INCLUDE VARIETY

And Two Features

F. J. Smidmore, of the Gaumont Palace, Derby, has embarked upon a season of kine-variety which is to run into several weeks. Mr. Smidmore spent many nights touring clubs and other sources of amateur theatricals spotting talent, and opened with a thirty minutes' variety programme last week. This included a soloist, a troupe of acrobats, a band of three players, and a man in a whistling act. Considerably improved business was registered throughout the week. The films shown were "Tail Spin" and 39 Steps."

'POINT OF VIEW" IN GERMAN BROADCAST

A talk on films was broadcast by the B.B in German on Wednesday in last week the 50th anniversary of the date of granti William Friese-Greene the patents on camera and projector.

Reference was made to the developme of a new monthly series of screen disci sions dealing with the problems of the d.

The allusion was, of course, to "Point View," which has been described "Democracy on the Screen," and aims present both sides of each question impa tially and welcomes the views of the men bers of the public.

CAPT. RICHARD NORTON
(IN CHARGE OF PRODUCTION)

G & S FILMS

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•ON THE NIGHT OF THE FIRE•

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TYRONE POWER
RUDY VALLEE

"SECOND FIDDLE"

CLAUDETTE COLB
ONDA

"DRUMS ALONG T
MOHAWK"

GRACIE FIELDS
SYDNEY HOWARD

"SHIPYARD SALLY"

LOY
OWE
BRE

"THE RAINS CAM

GORDON HARKER
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"SUSANNAH OF THE MOUNTIES"

LAUDE

COLBERT

ONDA

ALICE FAYE

DRUMS ALONG THE MOHAWK"

"HOLLYWOOD CAVALCADE"

LOY

OWER

BRENT

BASIL RATHBONE

NIGEL BRUCE

"THE RAINS CAME"

"ADVENTURES OF SHERLOCK HOLMES"

WILL HAY

GRAHAM MOFFATT · MOORE MARRIOTT

"WHERE'S THAT FIRE?"

IGH

20th CENTURY FOX

IN OUR BIG PICTURES FURTHER ANNOUNCEMENTS SOON!

31 In June Alone

In June alone Western Electric has been called upon to install 31 Mirrophonic sound systems.

And although only a few leases are at present due for renewal, upwards of 300 have already been re-signed.

One after another, British Exhibitors are assuring to themselves for a further decade —

SOUND & SERVICE
by
Western Electric

Western Electric
MIRROPHONIC
SOUND SYSTEM

Margaret Lockwood, back from Hollywood after playing with Will Fyffe and Douglas Fairbanks, Jun., in Paramount's spectacular maritime epic, RULER OF THE SEAS, shows Commodore Robert Irving, "Queen Mary" captain, a section of the film on the liner's bridge when she docked at Southampton

Around the Trade Exhibition

EQUIPMENT REVIEW—continued from p. 24

photographic enlargement of the Queen's Hall, Langham Place, which is equipped throughout with Dunlopillo seating. W. Perry showed me a new design of seat which permits a rubber chair to be supplied at practically the same price as with springs.

Another innovation is a rubber drugget, for covering carpets in wet weather. The dirt can be hosed off it, and it can be stored until a rainy day.

Coltman Publicity

R. Wilson is in charge of the particularly attractive Coltman stand. One new frame, specially made for the Odeon, Blackpool, replaces the usual chromium—which rarely withstands the sea air too well—by lacquered wood. Another frame for the same hall is in attractively grained wood, and a similar model is in walnut veneer.

The difficulty of refilling a large frame is overcome by hinging the board, making the back easily accessible. Two of last year's introductions have maintained their popularity; the ribbed metal background, and the use of coloured mirror strips to relieve the display.

T.T.-H. and Furse

Outstanding on the Taylor-Hobson stand is the enormous 12½-in. *f*/1.5 lens, used for the television reproduction at the New Victoria of both the Derby and of the King and Queen's return. E. Oram and H. R. McCloy have the usual array of Ultimum, Maximum, and Unifit lenses.

The same stand is shared by W. J. Furse and Co., Ltd., concerning which firm J. H. Duus asked me to emphasise that, although the curtain-control is commonly associated with the name of Furse, actually the bulk of their work is in electrical contracting.

An example of such a contract is the Opera House, Blackpool, where nearly all the stage equipment, including organ lifts, has been carried out by the firm.

Pathé Equipment

On Pathé Equipment stand, F. D. Bowden and B. Whitehouse have introduced to the Trade the new Ross projector, which I recently described. The projectionists who examined it on Sunday agreed that it should prove even better than previous models.

Pathé's are, of course, sole agents for Turner chairs, several specimens of which are on show. There are, too, some very striking patterns in curtains and carpets.

Holophane Floating Light

On the Holophane stand, R. Gillespie Williams and W. F. Griffiths raise the controversial question of whether a black surround is the best frame for the kinema picture, or whether it should, from the æsthetic point of view, be silhouetted against a colour-flooded background.

Their demonstration consists of a small screen, on which a picture is projected from 16 mm. film (incidentally the only projector running film in the exhibition). The screen is supported at some distance from a floodlit cyclorama, the colours of which can be varied at will by means of a cyclic dimmer.

Watching the picture for some time, I came to the conclusion that such a system would be very pleasing, provided the intensities of the picture and of the colour-floods were carefully balanced.

Mr. Griffiths told me that at a Portobello kinema, where the system has been installed, the projectionist has near his machines a row of buttons labelled according to the emotions which the respective colours should convey to the audience—green for "Dracula," blue for "Luv."

Ship Carbon Data

The stand of C. H. Champion and Co. is devoted this year to the more scientific aspects of carbons and arcs. I particularly admired the frankness of two curves which showed that the light emission of Alternalux carbon increases in constant proportion with the burning rate.

C. H. [illegible]tringer pointed out the comparison with th[illegible] and D.C. carbons. While the D.C. positive has a burning rate about three times that of the Alternalux, the negative rate is about half, so that the actual cost is very similar.

The centre of the stand is occupied by a case of transparencies illustrative of carbon data. In particular, some Dufaycolor spectrograms show the colour emission of medium-type H.I., rotating-positive H.I., and A.C. arcs to be very similar, whereas L.I. light is deficient in blues and greens.

Girosign Service

Service is again the invisible exhibit of the Girosign stand. F. Angelini is missing from the exhibition this year, but M. Maguire is in charge.

F. E. Tuthill has been giving me some details of the Girosign service, which now includes cut-outs for streamers. The whole of the KINE. stand was constructed by the same firm, and includes a new design of display frame. A flush-type recessed stainless steel frame is particularly favoured for installation in new kinemas.

Ozone from Etna

The Etna Heating and Lighting Co. have introduced a new piece of apparatus, in the form of ozone plant. By Blackpool's sea breezes this may seem superfluous, but ozone is undoubtedly very efficacious in deodorising stale atmosphere.

The firm is, of course, also known as electrical contractors, with big connections in the North.

Strand's A.C. Spotlight

The A.C. arc was bound to be used for stage work; Strand Electric is the first firm to adapt it, and they show a mirror type spotlight which is capable of really accurate spotting. It is run at 70 to 85 amps. through a reactive transformer, and P. H. Mack demonstrated that it consumes only 7½ amps. from the mains. The burning rate of the carbons permits of 2 hours' run. Barn-door shutters and an iris mask the light beam, and there are five colours, actuated from conveniently placed knobs.

The whole of the switchboard on the stage is part of the permanent equipment at the Casino. It comprises a standard 4-way board, with linked controls to a number of coves.

The curtains are, of course, by Hall and Dixon, who also show a new curtain control and ball-bearing tab runner.

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The Sunday evening opening of kinemas in Coventry for the last half-year amounted to a quota of £907 7s. 9d. being available for distribution to charity.

G.F.D. Sales Convention at Blackpool

C. M. WOOLF TO OUTLINE PROGRAMME

The holiday annual 1939 Convention of General Film Distributors coincides with the Summer C.E.A. Conference and opens this (Thursday) in the oak room of the Metropole Hotel, Blackpool.

C. M. Woolf and J. H. Seidelman will remain in Blackpool to address the Convention, which will be attended by General Film Distributors' sales staff in full force.

Full details of the outstanding line-up of first-class pictures from the Universal company and from British Studios, which form the basis of General Films 1939-40 programme, will be discussed.

Members of the General Films sales forces in common with exhibitors attending the Conference had an admirable foretaste of the quality of the organisation's product on Wednesday evening, when "The Sun Never Sets" was given a gala presentation.

The Winter Gardens Theatre, Blackpool, presented scenes of brilliant animation and festivity at 9.30 p.m., when all the celebrities of the British film Trade adjourned there for the screening of this new Universal super.

The picture, which was received with the greatest enthusiasm by the company, was followed by a supper-dance in the Spanish Courtyard, both of which functions C. M. Woolf, the managing director of General Film Distributors, Ltd., and J. H. Seidelman, vice-president of Universal, in charge of foreign distribution, attended.

"The Sun Never Sets," which symbolises the enduring traditions of the British Colonial Service, comes at a time when the eyes of the whole world are focused on Britain and her Empire overseas.

Acclaimed in advance reports one of the most gripping and far-reaching subjects ever undertaken by Universal, the film boasts a brilliant cast, headed by Douglas Fairbanks, Jun., and Basil Rathbone.

◆

"POISON PEN" PREMIERE

Associated British Show's Great Success

Tuesday's functions were rounded off by the world premiere of "Poison Pen," one of the outstanding subjects on the current Associated British release programme.

The function took place at the Princess Cinema, to which the general public was also admitted. The large attendance at the conference, however, somewhat upset calculations and accommodation at this important presentation was at a premium.

Arther Dent, who, with other Associated British chiefs, was in attendance, genially discharged the duties of host at the reception and dance which followed the screening of the picture, which was accorded an enthusiastic reception.

Government Film Campaign

SPREADING NEWS ABROAD

THE Earl of Perth, the newly appointed Chief of the Foreign Information Department of the Foreign Office, will, it is thought, turn his attention at an early date to the potentialities of the film Industry as a means of dissemination of information.

The activities of the British Council, which will remain under the energetic chairmanship of Lord Lloyd, the B.B.C. broadcasts in foreign languages and the other methods of giving information on this country abroad are already being co-ordinated by Lord Perth's department. Films, however, have not yet been included in the plans of the responsible officials.

Now that Mr. Chamberlain has decided that the Government should spend a considerable sum of money on counteracting totalitarian propaganda, it is considered probable that Lord Perth would not be opposed by the Treasury if he should propose a film campaign.

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POST OFFICE FILM UNIT SALARIES

Question in the House

In the House of Commons on Monday, Mr. Sorensen asked the Postmaster-General whether negotiations were continuing with the Association of Cinema Technicians respecting salaries and conditions in the General Post Office film unit; and when it was possible that salaries would be beneficially adjusted in conformity with the scale of the association and the best standards prevailing for kinema technicians.

Major Tryon: Yes, sir, negotiations are continuing, and agreement has been reached on certain points. On other points, including salaries of various individuals, further representations which have just been received from the association are being considered, but I can give no undertaking as to the result of such consideration.

A number of the persons concerned have had their salaries increased in April last.

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EDUCATIONALS AND THE TAX

Rebate Resolution

In the House of Commons on Wednesday the following resolution was considered in Committee: "That for the purposes of any Act of the present session relating to finance, it is expedient to authorise the payment out of moneys provided by Parliament of any expenses incurred by the Board of Education in certifying films to be of an educational character for the purpose of the allowance of rebates of Customs and Excise duties."

Capt. Harry Crookshank, the Financial Secretary to the Treasury, explained that the object of the resolution was to open the way to a discussion of an amendment on this subject during the Committee proceedings on the Finance Bill. The resolution dealt with the certification of educational films and was required because, at the moment, the Board of Education were empowered under clause 7 of the Finance Bill, 1935, to deal with this certification, and by the amendment to which he had referred they proposed to ask for powers to extend the functions of the Board of Education over and above what they now did, by certifying educational film for rebates of Customs and Excise.

F. W. Pethick-Lawrence said he believed that this proposal was supported in all parts of the House, and, subject to the later discussion on the Finance Bill, the Labour Party offered no objection to it at that stage.

The resolution was agreed to.

A.R.P. TRAINING FOR STAFFS

Notts and Derby Stresses its Importance

PRIORITY OF OPENING IN WARTIME

THE Civil Defence Scheme and A.R.P. were the main items on the agenda at the June meeting of the Notts and Derby branch of the C.E.A. where it was revealed that in the event of hostilities priority of opening might be extended to those theatres whose staffs were qualified in A.R.P. work. Councillor J. Pollard presided.

The SECRETARY, Fred Prior, reported generally on the proposed Civil Defence Scheme.

It was pointed out that the area for Civil Defence included an area outside that covered by the branch, and included parts of Lincolnshire, whole of Leicestershire, Rutland, Northamptonshire and the Soke of Peterborough. It would therefore become necessary to organise a larger area than the branch covered, and as a consequence invitations had been sent to members of the Association in the outside areas.

Conveners Appointed

The whole matter was fully discussed, and it was decided that the secretary be appointed General Convener for the area, and that the following sub-conveners for the following areas be also appointed:—

Derbyshire—Mrs. Lyons (Picture House, Babington Lane, Derby); Grimsby—Mr. Clow (Plaza, Grimsby); Leicester and Rutland—G. H. Scarborough (Evington Cinema, Leicester); Northamptonshire—Mr. Norfolk (Royal, Northampton).

With regard to A.R.P., the Secretary said he had interviewed and received an intimation from the District Commissioner for A.R.P. for the City of Nottingham, and reported that the authorities were organising A.R.P. classes to start on July 11 for the kinema and the amusement Trade within the city.

The Secretary pointed out that in the event of hostilities one of the items that would probably be taken into consideration on the reopening of kinemas was whether sufficient number of the staffs were properly qualified. It was therefore felt that every house should urge its employees to take the classes, and the secretary was authorised to communicate with the managers of each house on the matter.

It was deemed advisable that the manager, doorman, chief operator and possibly one or two of the female employees should be trained. The classes will probably extend over a period of three months, one class being held each week.

No, With Regrets

Applications from organisations for collections in kinemas, showing slides and short trailer films, were considered, and it was resolved that the secretary intimate the regret of the Association that under the existing circumstances no permission could be given.

A letter was read from a member complaining that a renting company had apparently settled a form of grading films. The letter was discussed, but no action was taken.

◆

COLOUR SHORTS FROM GRAND NATIONAL

"Unusual Occupations"

One of the most fascinating series of short subjects it is possible to imagine is the six one-reelers entitled "Unusual Occupations," filmed in Cinecolor for release by Grand National Pictures, Ltd.

The various unrelated items in each issue have been linked togther by a novel commentary by Ken Carpentier, which just strikes the right note of the series, which, as the title indicates, sets out to show the queer way in which some people either earn their living or spend their leisure hours.

The unusual occupations flit from one of the few remaining thatchers in England to Warren William, who is an inveterate gadget maker; from two girls who read the characters of their clients through studying their idle scribblings, or "doodling," to the well known Edgar Bergen and Charlie MacCarthy; from a modeller of hands to Jean Parker, who could be a famous dress designer were she not already a famous film star.

◆

BIRMINGHAM STAFF'S DAY AT SKEGNESS

Beaufort Successful Outing

Voted as one of the most successful of the popular annual events, the staff outing of the Beaufort, Birmingham, held on Sunday of last week, consisted of a motor-coach tour to Skegness.

The party set off at 8 a.m., their first stop being the Red Lion Hotel, Grantham, where they were served with coffee and sandwiches before continuing to the Seacroft Hotel, Skegness, for lunch. During the afternoon the revellers spent an enjoyable time in the bathing pool and other amusement centres.

In the evening they revisited the Seacroft Hotel for dinner, after which they boarded the coach for the return journey, made *via* Boston, Leicester and Coventry.

All arrangements for the outing were carried out by John T. Jackson, manager of the Beaufort, while H. B. Lane, who is chairman of the board of directors, accompanied the party.

"BLIND ALLEY"

One of the big subjects figuring in Columbia's current Trade show presentations is BLIND ALLEY in which Ralph Bellamy and Chester Morris are featured with an outstanding cast that includes Joan Perry, Ann Dvorak, John Eldridge and Milburn Stone. It will be Trade shown on Thursday evening, July 6, at the Cambridge Theatre

NEWS from All QUARTERS

DIXON SCOTT LEAVES £50,000. A.R.P. SHELTER BELOW KINEMA.

Dixon Scott, of Percy Gardens, Tynemouth, kinema proprietor, who died while on a health visit to Cairo, has left £50,000, with net personalty £19,372.

In order that patrons in the later part of the evening shall have a full news service, two newsreels are now being screened at the Odeon, Bristol, daily. These are G.-B. and Paramount.

Denning Films announce that the première of the first edition of "Point of View" will take place at the Odeon, Leicester Square. on Monday, July 10.

The exhibition of "Son of Frankenstein" has been banned by Smethwick Watch Committee.

At East Ham Corporation A.R.P. Committee a letter was received from Bernstein Theatres, Ltd., applying for the provision by the corporation of an underground air raid shelter in the car park of the Granada Cinema, Barking Road, but the committee recommends no action with regard thereto.

Chester Education Committee has accepted an offer by Odeon Theatres, Ltd., to display educational films.

Isle of Wight Licensing Date

Isle of Wight C.C. General Purposes Committee reports that it has been deemed desirable to change the date, August 1, on which annual kinema licences are granted, and it is suggested that it should be April 1.

A scheme of improvements has just been completed at the New Palace, Bristol. The foyer and staircases to the café on the balcony floor have been redecorated and a new screen curtain installed.

The News Theatre, Bristol, is to try an innovation by running a serial, "Buck Rogers'" instalments being screened weekly.

For their annual outing on Sunday last week the staffs of the Regal, Bacup, Lancs., and the King's Cinema, Waterfoot, visited Chester and New Brighton by motor coach. and had a most enjoyable time.

Addition to Snape Circuit

Building operations are well under way at the Four-Ways Cinema, New Mostyn, Manchester, and it is expected the opening date will be August 26.

Planned by J. Gomersall, of Drury and Gomersall, Manchester, Four-Ways seats 1,400.

Gaumont-British arranaged for a private pre-view of "Three Smart Girls Grow Up" at the Palladium, Southport, a few days ago to a small but select party, which included relatives of Deanna Durbin. They were Mr. Robert F. Durbin, an uncle of Deanna; Mrs. Durbin, her aunt, and two cousins, Edward and Eric.

G. M. S. Dennyss, manager of the Odeon, Newton Abbot, was responsible for the success of the recent charity midnight matinée, which resulted in the local hospital benefiting by £54 and the C.T.B.F. by £12. Chief operator S. Sarahs acted as stage manager.

The Birmingham Public Entertainments Committee on Monday last sanctioned the transfer of the licence of the Danilo Cinema, Northfield, from W. J. Vickery to Mrs. Doris Dent, wife of Mr. Mortimer Dent, chairman of the Danilo Cinema Companies, Birmingham. The licence of the Metropole Theatre, Snow Hill, was transferred from J. H. Martin to William Beddows.

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On the Bookshelf

U.S. PICTURES IN RETROSPECT

A Survey of 1938

Planned as the first of an annual series of reference year books surveying the output of pictures seen on the American screen, "1 remost Pictures of 1938" is the work of Frank Vreeland, one of New York's leading film critics.

The 10 outstanding pictures of the year are treated at length, with portions of the dialogue and descriptive matter to fill out the story, and at the end a critical analysis of the film, with thumbnail biographies of director and players.

In addition, there are two other sections, ' Universal Films" and "Summaries of Other Pictures," 467 in number, in which the story of the film is given in what are called capsule form.

An obituary is supplied and a useful ex of pictures.

t the beginning are chapters entitled " e Year in Pictures," "Production in Hc ywood," "Pictures in Great Britain," " ctures in Europe," and "Pictures en in America and Elsewhere."

oremost Films of 1938. By Frank eland. IV., x 347 pages. Pitman, 15s. net.

T. Thompson, author, and Duggie Wakefield sit at a script conference on LIVE AND LET LIVE his first picture for Paramount

Mrs. Ostrer Presents Prizes At G.-B. Sports

ATHLETICS AND BEAUTY PARADES AT NORBURY

THE heroines of the Gaumont British Sports on Saturday were undoubtedly the girls "applying" for the position of Miss Gaumont British. Some forty-four of them from all over the country paraded in snappy bathing costumes in front of Judges Frances Day, Louis Levy, Christopher Stone and Miss Betty White, and as the weather was on the chilly side they were certainly not envied by the huge crowds watching. Miss Evelyn Anderson, of Accounts Department, H.O., and Miss Pearl Turner, of the Gaumont, Chichester, tied for first place, and, therefore, share the cup which they keep for six months each. Miss Frances Day, who received a terrific ovation from the crowd, presented the cup.

The whole affair went with a swing that spoke clearly of perfect organisation behind scenes.

Mrs. M. Ostrer presented the prizes, the winners of whom were announced by E. V. H. Emmett, the G.B. commentator. Speeches were kept very short. Mark Ostrer, during the course of his few words, said he had one important and rather sad duty to perform. E. Peshley Peall had resigned his position as Chairman of the Club, and he would like to thank him for all the splendid work he had put in since the inception—in 1932. He then presented Mr. Peall with an illuminated address signed by all the club members, the Committee and Mr. Ostrer himself. After Mr. Peall had thanked everybody, Mr. Ostrer returned to the microphone to announce that he had persuaded J. Forsyth to take on the job of Chairman of the Sports Club.

When this part of the function was over, Brian Michie and his G.B. Discoveries, appeared in a two-hour variety entertainment, produced by Jack Swinburne. Other attractions were the innumerable side-shows run by Gaumont Managers.

The results of the races were as follows:—

100 Yards Men's Championship: Winner, E. G. Forsyth.

One Mile Relay (open to the trade): G.-B. beat Kodak. G.-B. team: E. G. Forsyth, C. W. Almond, S. Hodgin, S. Gardner.

440 Yards Ladies' Relay (open to the trade): G.-B. beat Gaumont, Chippenham.

One Mile Walk, Veterans: Winner, H. L. Panter.

100 Yards' Ladies (open to the trade): Miss J. Ashford, G.-B.

One Mile Walk: H. W. Barton, G.-B. Midland Sports Club.

880 Yards Men's Handicap: C. W. Almond, G.-B.

One Mile Men's Handicap: E. J. Giles.

Tug-of-War: G.-B. (Div. 2), North London.

One Mile Walk: H. W. Barton.

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EMERY STAFF PICNIC ARRANGEMENTS

July 9 Trip to Blackpool

Arrangements have been completed for the annual staff picnic of the J. F. Emery Cinema Circuit, to be held on Sunday, July 9. Motor coaches will convey the party to Norbreck Hydro, Blackpool. In the afternoon there will be a programme of sports, which will include a bowling handicap and a managers' race.

The programme for the day's outing has been arranged by a small committee comprising S. Nuttall (Hippodrome, Hyde). chairman of the J. F. Emery Cinema Circuit Managers' Association; Percy Horsfall (Market St. P.H., Manchester), and Harold E. Buxton (New Oxford, Manchester).

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Ashton Odeon's Anniversary Celebrations

To-day (Thursday, June 29) the Odeon, Ashton-under-Lyne, will hold a gala performance to celebrate the third anniversary of the opening of the theatre. F. B. Simpson, M.P., of Ashton, who officiated at the opening ceremony, will be present. He will by accompanied by the Ashton Cotton Queen, Miss Evelyn Knott. H. J. Clayton, the manager, wants to give a surprise to all children who will be three years of age during the month of June.

KINE. CRICKET TROPHY SEMI-FINALISTS

Granada, North Cheam v. Kodak: D. & P. Studios v. Western Electric

SECOND ROUND RESULTS

KODAK now pass into the semi-final of the KINEMATOGRAPH WEEKLY Cricket Competition as a result of their win over M-G-M. Scores: Kodak, 127 for five; M-G-M, 60.

In view of the renting side's recent good form, their poor showing in this match came as a surprise. Only Matthew Raymond, with 13, offered any resistance to Kodak's bowlers, of whom Harris, with three for 9, and Bullock, four for 14, were outstanding.

In contrast, Kodak, after a rather shaky start, found little difficulty in run-getting. J. R. Robertson, with 49, and R. Webb, 31 not out, batted well.

In the semi-final Kodak play away to Granada, North Cheam.

Newcomers' Success

Entering the competition for the first time, the Granada, North Cheam, team proved itself a formidable opponent, and on Sunday last advanced a further stage with a big victory over Winads. Scores:—Granada, N. Cheam: 184 for 6, declared, Winads: 91.

Batting first, the kinema side were given a great start by Bruin and Brooks, who put on 70 before the former was run out. Carrying on in faultless style Brooks reached the total of 79 before he was dismissed. Other useful support was given by Toastley, Williams, and Dalton.

For Winads Potton with 46 played a fine game, but apart from Hope with 15 and Alderson 16, he received little assistance.

W.E. Defeat A.B.F.D.

With a comfortable victory over A.B.F.D. the holders, Western Electric, meet D. and P. Studios in the semi-final. Scores: W.E., 161; A.B.F.D., 71. Winning the toss Western Electric put in A.B.F.D. to bat on a difficult wicket. Against steady bowling by Harrison and Odell, Foster and Tuck gave A.B.F.D. a good start until at 25 the partnership was broken by Tuck being smartly run out. Dooley was quickly stumped, and then a stand by Elkin (A.) and Foster advanced the score to 47, when a bowling switch brought about a complete change, three wickets falling to Wort, and at lunch the score was 48—5. On resuming Price batted stubbornly, but wickets fell quickly to Harrison, and two good catches by Smith finished off the innings for 71, Price being undefeated.

Western began sensationally. With the total at 5, Wort was bowled by Elking. Watkins joined Palmer, and the score was gradually improved until at 29 Dooley gained two wickets with successive balls, and A.B.F.D. stock rose. Joined by O'Dell, Watkins dug himself in, and his partner following suit things were improved for Western. At 64 Watkins was caught for a valuable 33. From this point the Western batsmen played confidently, and punished anything loose. Tew batted well for 30, not out.

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MANCHESTER TEAM'S GOOD START

Police Defeated in First Game

In the first match to be played by the cricket team of the Manchester Kinema Trade Sports Association, last week, the kinema eleven had a comfortable victory over the Salford Police.

Their score was 100, against their opponents 67. The match was played at the Broughton cricket ground, Salford. The kinema players were:—E. Gratton Milloy, J. Byrom, A. J. Risman, F. R. Emery, C. H. Evans, R. G. Emery, F. Harrison, H. Patten, B. Jackson, J. Broster, and N. Wild.

After the match, the police entertained the kinema players to a social evening. On August 2 there will be a return match, when the kinema trade will act as hosts.

J. F. Emery, M.P., was present at the match.

Easy Win Over R.E.F.s

Manchester Kinema Trades Sports Association cricket team played their second match of the season at Manchester on Sunday, when they beat the Yorkshire R.E.F.s by a good margin. The Manchester team scored 168 runs for eight wickets (declared), Cliff Evans (J. F. Emery Cinema Circuit) making 52 runs and C. Byrom (J. F. Emery Cinema Circuit) 46 runs. The Yorkshire R.E.F.s made 73 runs. There was a good attendance of members of both the Manchester and Yorkshire Trade.

The Manchester Trade cricketers play their return match with the Yorkshire R.E.F.s at Burmantofts ground at Leeds on July 16.

LANCS AND YORKS AT GOLF

Manchester Kinema Trades Sports Association play their first golf match on Sunday next against the Yorkshire R.E.F.'s. This will be a four ball better ball match, and will be played at the Whitefield Golf Club's course, near Manchester. Each side will comprise sixteen players, but facilities will be provided for any other trade golfers who attend, to join in the game. Play will commence at 11.30 a.m.

Norman Wild (Paramount Film Service). a secretary of the golfing section of the Manchester Kinema Trade Sports Association, is responsible for the arrangements.

Flora Robson, Belle Crystall, Robert Newton, Cyril Chamberlain and Catherine Lacey in a scene from POISON PEN, which was shown by Associated British to delegates attending the Blackpool conference

Showing Next Week in London

Astoria. — "Tailspin" (20th-Fox) and "King of the Underworld" (Warner).

Carlton.—"Union Pacific" (Paramount).

Curzon.—"Beethoven" (United Curzon Corp.).

Davis, Croydon.—"The Sisters" (First National) and "Listen, Darling" (M-G-M).

Dominion. — "Midnight" (Paramount) and "Trouble Brewing" (A.B.F.D.).

Empire. — "Good-bye, Mr. Chips" (M-G-M).

Gaumont.—"I Killed the Count" and "Exile Express" (Grand National).

Leicester Square. — "The Sun Never Sets" (G.F.D.).

London Pavilion. — "Captain Fury" (U.A.).

Metropole. — "Midnight" (Paramount) and "Fast and Loose" (M-G-M).

New Gallery.—"The Story of Irene and Vernon Castle" (RKO-Radio).

New Victoria. — "Tailspin" (20th-Fox) and "Trouble Brewing" (A.B.F.D.).

Odeon.—"Stagecoach" (U.A.).

Paramount. — "You Can't Cheat An Honest Man" and "Newsboy's Home" (G.F.D.).

Paris. — "Hotel du Nord" (United Curzon Corp.).

Plaza.—"This Man In Paris" (Paramount).

Regal.—"East Side of Heaven" and "Big Town Czar" (G.F.D.).

Ritz.—"Ask a Policeman" and "Sergeant Madden" (M-G-M).

Stoll.—"Wings of the Navy" (First National) and "The Adventures of Huckleberry Finn" (M-G-M).

Tivoli.—"The Little Princess" (20th-Fox) and "Blackwell's Island" (First National).

Warner.—"Confessions of a Nazi Spy" (First National).

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EAST SIDE KID.

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PUBLIC NEWSREEL No. 1

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A HALF-CENTURY OF MOVIES

Pioneering the World's Greatest Entertainment

GREATER CONFIDENCE WITH BUDGET OBSTACLES REMOVED

By P. L. MANNOCK

FIFTY years ago an Englishman made the motion picture a possibility. Like so many pioneers of scientific discovery, William Friese-Greene reaped practically none of the fruits of research. One gives him the major credit, though a share in the full glory can hardly in justice be withheld from others—Le Prince, the Lumiere Brothers, and the happily surviving Robert W. Paul among them. It is significant, however, that none of these other pioneers ever accumulated even the semblance of a fortune from what has become an integral part of the weekly life of 350 million people.

In remembering that 1939 is the date of the golden wedding of the graphic arts with animation, we can see many a tragedy as great as that of Friese-Greene, by simply turning over the pages of the industry's record. His was, however, a personal one, and its poignancy is acute; for it was never balanced by any personal glory. Without the efforts and achievements of the Film Fathers, none of the innumerable artistic, social and commercial triumphs of the screen would have been possible. He shared in none of them.

* * *

CELEBRATIONS must be tinged with regret as well as pride. It is, for instance, to be deplored that Britain, fountain of so much that is admittedly finest in literature and drama, has failed to justify its national status in a sphere of expression invented by one of its sons. By any form of poetic justice, British film studios should have led the world yesterday and to-day. Instead they have, mainly through economic causes, been compelled to play second fiddle for a quarter of a century, and more than once been threatened with complete extinction.

We have also lived to see a modern illustration of the curse of the Tower of Babel. Speech, added to the picture, was at once the biggest technical advance in the screen's history, and its heaviest reverse as an international force among the people of all nations. Who, of the pioneers, foresaw this? Their prophecies were regarded as the enthusiasm of dreamers; but they did not include a situation whereby the only complete interchange of national ideas through celluloid was confined to the two English-speaking democracies.

* * *

PERHAPS even this is hardly true. No one will pretend that the U.S.A. is ever likely to be Anglicised through the screen in the way that Britain has been Americanised through Hollywood. Yet to-day there is probably a friendlier feeling between Hollywood and the British studio than has ever existed before, and the British outlook is fairly well established as something to sell.

This is one of the most hopeful signs of to-day, when native production is again steadily recovering some of its status, set back by bad judgment, haphazard control and prodigal megalomania. In the past few weeks we have seen something suspiciously like a revival. By August I expect to find 20 British films in the making simultaneously. An atmosphere of chastened concentration has been gradually taking possession of certain of our studio chiefs and I hope it will continue indefinitely. In particular, there has been a real effort to find that judicious compromise between the old wastefulness and the abolished "quickie," which, in my opinion, can alone make for a stable, continuous production output.

* * *

LAST week a very heartening spur to every studio worker, from the highest executive to the humblest hand, was the complete withdrawal of the ill-advised Budget taxes on celluloid. Comparatively unproductive in revenue, they would have effectively crippled several new enterprises, and imposed an insufferable uneconomic burden on existing picture organisations; and their destructive incidence would have been borne unfairly on every section of the Trade and ultimately upon the public, upon whose support everything depends.

Sir John Simon, I sincerely hope, realises what a blessing his decision has meant to the creative side of the business, industrially, artistically, and nationally. It was no surrender to powerful vested interests, but an honest recognition of the unanswerable case presented by a Trade united as never before. His justification lies, not in magnates rubbing their hands with joy, but in thousands of people engaged in putting British ideas on the screen, feeling that their jobs are in less danger of cancellation than before. The British studio world congratulates him.

* * *

IF the excise tax had remained, even with modifications, it would have been a great nuisance in operation. Already excise officers had visited several studios and had consultations over the best method of checking up, for rebate purposes, the wasted celluloid from cutting-room floors and unprinted "takes." Extra officials would almost certainly have been employed to supervise and authorise all such claims, and the compilation of innumerable lengths of celluloid would have been an onerous, not to say an exasperating addition to the routine of every studio and every newsreel company.

One result would, conceivably, have been the reduction in the number of safety retakes. This, as many observers will agree, is often overdone, and often a poor and expensive substitute for proper rehearsals.

I now come forward with the suggestion that, even with the tax off, it might be a good idea for some directors to pretend that it isn't. Over-shooting may not be so prevalent as it was, but it is still very evident, judging from what I see on my production visits.

* * *

SUBJECTS for British films are now more saleable than at any time since 1936, which is good for authors.

Even better for them is the growing habit of commissioning treatments; but, it seems to me that a good deal of money is being wasted in paying famous literary folk huge sums—£1,000 to £3,000 a time has been asked for and received lately—for reissues, not always elaborate or lengthy, which have been scrapped. More than one British picture has gone on to the floor already saddled with a story and treatment cost which would suffice to make a complete film. This is surely overdoing it. A novelist or dramatist of celebrity should be able to command handsome prices; but it is open to question whether a corresponding value is obtained by such authors' efforts in a field outside their own. The fact that so many of these are bought and not used seems to lend colour to this theory.

The Still Man and Action Photography

HINTS ON THE OBTAINING OF ACTION PICTURES

ACTION strip pictures in the so-called "magic eye" manner have become invaluable both here and in America for newspaper and magazine reproduction. Unfortunately our production departments are not so alive and up to date, and many British picture stills leave much to be desired in novelty. A few hints on the subject may be helpful.

In shooting speed action stills for reproduction in sequence form it is often thought necessary to use a robot type camera. While true that this type of camera can give fine depth of focus, under adverse conditions, the resultant enlargement to 8 by 10 may be too grainy for reproduction in Trade and other journals. Recently it has been found possible to use cameras with larger negatives than the customary 35 mm. of most sequence photography. Those chiefly used are the 8 by 10 speed graphic, usually mounted in duplicate side by side, or the 4 by 5 speed graphic.

In this manner, by careful planning, fine quality *action* stills can be obtained, particularly from the exploitation and space-getting standpoint, which after all is the prime object of the still man's efforts.

Advantage can be taken of rehearsals or retakes when difficulties inseparable from clicking shutters, etc., will not arise. Advance study of the scripts, a thing almost non-existent among general still men, will result in a planned series of shots, having excellent photographic quality for reproduction, and still convey the sequence idea. In M-G-M's "Sweethearts" Vergil Apger obtained a fine series of shots of Ray Bolger's spectacular dance, while Fred Parrish, veteran Hollywood stillman, also obtained some outstanding action pictures on Selznick's "Nothing Sacred" and Republic's "Last of the Cavalry." All these were shot on 8 by 10 cameras, and received wide reproduction coverage.

In the production of ordinary publicity stills it is well to remember that props, while valuable for shadow effects, particularly when imparting mystery in murder story pictures, caution should be expended to prevent extraneous prop. detail detracting from the general mood. Properly conceived, "candid camera" shots will materially assist publicity, but here again, as contax type cameras are used, it would be as well not to enlarge the pictures beyond quarter-plate, if they are primarily for newspaper and other papers using screens in blockmaking.

Incidentally, the 4 by 5 speed graphic was used extensively in the technicolor subject "Tom Sawyer," for the prints can be mixed with the 8 by 10 successfully. Results from the Dufaycolor and Kodachrome on colour subjects are encouraging, for they are in demand by magazines and U.S. newspapers. Additionally a very good black and white print can be obtained for other papers. Only in this way can the mediocre still become a force in production. As the motion pictures advance in technical skill, so too must the still man likewise improve his art.

SPECTATOR SHORT FILMS

New West End Production Centre

ONE of the most complete production centres in England is situated in the heart of the West End. It is the studio of Spectator Short Films, whose name has been brought prominently before the Trade in connection with the successful "Point of View" series.

The premises at 18, Old Burlington Street, W.1, comprise offices, private theatre, recording and monitoring rooms, film storage vaults and cutting rooms, and are ideally suited for the production of all types of short subjects and adding commentary or sound tracks.

RCA Equipment

The sound equipment consists of the new RCA PM40 ultra-violet sub-studio high fidelity recorder, together with a four-way mixer, and re-recording compensator. The PM40 lightweight portable recorder is the only one of its kind in the country and is the latest development of RCA.

Four constant-speed gramophone turntables are linked with the circuit for introducing music and sound effects, with a separate amplifier circuit to each pick-up, giving very critical compensation. At present a disc cutter is being added for trying out commentary prior to recording, and this will facilitate the planning and timing of the sound tracks. The amplifying equipment is fitted with A.C.-D.C. change-over device for plugging in on either company's line or portable batteries. If necessary the whole equipment can be loaded into a private car.

The Private Theatre

The private theatre is a spacious one, with an acoustically treated ceiling of Heraklith in a new fluted form, which effectively controls reverberation. Projection is by two Simplex machines fitted with Stelmar arcs.

Cutting and editing is carried out under ideal conditions in large airy rooms, fitted with steel furniture and cutting equipment and the usual type of Editola used for newsreel work.

Care has been expended in the layout and facilities for the production of "Point of View," the new-type newsreel dealing with questions of the moment, produced by Ivan Scott.

As an attempt to bring to the screen a new angle on current affairs it has considerable merit and deals impartially with any items of national importance, such as growing more food, coal mining, railways, travel, etc.

Since its inception it has been considerably speeded up and the commentary brought more in line with accepted practice and will open at the Odeon, Leicester Square, in its new monthly form.

Ivan Scott, producer of POINT OF VIEW (Spectator)

The new centre is associated with the Film Department of the Travel and Industrial Development Association of Great Britain and Ireland in the production of film popularising Britain, and the theatre and sound equipment is used for adding commentaries in foreign languages to various propaganda films showing facilities and advantages of the home country.

Production staff consists of W. Luff and George Noble, cameramen; W. Bland, chief of sound; A. E. Lovell, chief projectionist; Miss M. Wiggins, film editor; and D. F. Scanlon, as technical adviser.

Leveen MacGrath has been cast in the leading feminine role opposite John Loder in "Arthur Plus Twenty," which John Paddy Carstairs is directing for RKO-Radio at Rock.

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Pitchfords

AERIAL PHOTOGRAPHY

Practical Do's and Don'ts for the Cameraman

IN aerial kinematography experience has shown quite a few of the usual studio photographic methods are useless or require considerable modification to avoid expensive re-takes.

This applies particularly to the choice of lenses, for the usual popular sizes—25, 35, 40 mm. and 2, 3, 4, 5 and 6 in.—used normally are not all suitable for aerial work. The size of lens denotes the distance between the image on the optical glass in the lens and the emulsion on the film in the gate, for example, a 2-in. lens means the distance from the lens to the film is two inches. Therefore, the closer the lens to the film the wider the angle of the picture at certain distances from the camera, while the depth of focus increases for the same reason.

Keeping in Focus

For example, if a camera on a fixed fuselage mount is erected at the rear of the cockpit to shoot both pilot and any object towards which it may be flying, it is desirable to use a 25 or 35 mm. wide angle lens. This will keep both pilot and the distant object in focus, which a narrow angle long-focus lens could not do, for it is impossible to stop down and compensate for the lack of depth of focus, as one would automatically do on the ground.

It is impractical to use a longer-focus lens than a 3-in. in aerial work, due to the extreme difficulty of carrying focus of both 'plane and background, while it is utterly impossible to keep a rapidly-moving 'plane in view for a long-focus lens. A certain British company found this out on a recent picture when the cameraman used a 4-in. lens with disastrous results. Additionally, long-focus lenses are more prone to pick up transmitted vibration from the ship's motor.

Chief among the don'ts of aerial work is only a small thing, yet one that far too many directors have still to learn. It is never to shoot a 'plane against a "bald" sky, minus background clouds. If you do it will present a perfect picture of a 'plane standing perfectly still and sometimes even appear to be going backwards.

Adding Clouds

The addition of clouds by means of trick photography has never been successful either; remember there must be something back of the 'plane, either clouds or ground, to impart a sense of movement on the screen. Again, often the best cloud formations are found at high altitudes, so don't forget to make some provision for keeping the magazines and camera warm if you don't want further trouble. Finally, don't forget to tape the magazine covers on outwing or undercarriage mountings, for in tight spins, rolls or dives they are prone to work loose and you may return with all the carefully shot negative trailing out behind, which has happened on several occasions in the past.

Always point the lens towards the tail during the take-off or when the motors are warming up, otherwise dust or a crushed fly on the lens may ruin a complete sequence. Above all, don't fit large wind-shields to protect your "poor cameraman" in exposed cockpits from the terrific propeller blast, otherwise it will blanket the rudder, causing excessive vibration and a certain crash. This has been proved twice, the second time the cameraman found it necessary to smash the windscreen adrift and throw it overboard at only 400 ft. up, with a £3,000 Technicolor camera aboard.

IN "THIS MAN IN PARIS"

Bernard Rebel, the French reporter in "This Man in Paris," was, a few years ago, art and music critic in Berlin for a London newspaper. He is now playing a French envoy in "Bridge of Sighs" at St. Martin's Theatre and has several film engagements pending.

Rebel speaks French, German and Russian fluently and although he regards himself as best fitted for sinister and emotional parts he is usually cast for comedy rôles.

John Baxter directing Syd Walker in a scene from MR. WALKER WANTS TO KNOW, a British National picture for release by Anglo-American. Barbara Emary is continuity girl

Pioneers of British Film Production

DENHAM SUBJECT HELD UP

"An Englishman's Home"

MARY MAGUIRE'S ACCIDENT

Owing to an injury to Mary Maguire's leg, studio work has been temporarily held up on "An Englishman's Home" at Denham. She received the injury last week when she tripped while dancing in a ballroom scene.

Neville E. Neville, the producer, stated that they have managed, however, to re-arrange the production schedule so that shooting can proceed on spectacle scenes which they had originally planned to film when studio work had been completed.

All last week director Albert de Courville was occupied with scenes of a party at which Edmund Gwenn is the host, which forms the background of the most dramatic moments in the picture.

The late dance music session is coming over the radio. The guests are dancing happily. Suddenly the music stops. At first it is thought that there has been a breakdown in the transmission. Then comes news that enemy bombers are over London. The invasion of Britain has begun.

Highlights of this sequence include shots showing a whole enemy army dropping on the Metropolis by parachute from troop-carrying airplanes.

"An Englishman's Home" is being made by Aldwych Productions. Apart from Edmund Gwenn and Mary Maguire, the cast includes Paul Hanreed (formerly Paul von Hernreid), Richard Ainley, Geoffrey Toone, Desmond Tester, Mark Lester, Mavis Villiers and Norah Howard.

WORTON HALL AT CAPACITY

TWO SUBJECTS FILMING

Next week George Smith and Venture Films start productions at Worton Hall.

Venture are making another Richard Goolden picture entitled "I'm Not Rich."

The story, written by Ian Walker, shows Goolden as a clerk in an airways office who has a flair for conjuring. His ambitions to appear on the London stage are almost realised when he is mistaken for a millionaire by a big theatrical producer. Walter Tennyson will direct with Desmond Tew producing.

George Smith is producing "Shadowed Eyes" for G.S. Enterprises in conjunction with Savoy Productions, Ltd.

Basil Sydney stars, supported by Ian Flemming and Patricia Hilliard. P. MacLean Rogers will direct with Kathleen Butler assisting.

Gerald Gibbs will be lighting Venture's "I'm Not Rich," and Geoffrey Faithfull will be lighting "Shadowed Eyes."

BUTCHER'S PROGRESS

FORTY-ONE years of association with th British film Industry. 1939 finds F. W Baker producing and controlling more pi tures than ever; for the current trading Butcher's Film Service, Ltd., is concen trated on seventeen British films, in whic Mr. Baker continues to exhibit his flair f discovering and ex ploiting native stella talent with box-offic appeal.

F. W. BAKER

The first Formb picture owed to hi its financial introdu tion to the market. was his sequence Fyffe pictures th laid the foundatio for that great come dian's ascent to worl stardom. He "made the British child sta Binkie Stuart. Sall Gray's leading la rôle in "Sword Honour" was th first real steppin stone to the fame sh is now enjoying Arthur Lucan, Lucan and McShane has been brought b Butcher's to the fro rank of British stars, while the firm has jus presented two new and compelling film pe sonalities in Frank E. Franks and To Gamble, co-starring in "Music Ha Parade."

Butcher's feature pictures on immediat release or for early Trade showing a "Night Journey," "Sword of Honour, "Music Hall Parade," and "Old Moth Riley, M.P." The second of these wa directed by Maurice Elvey, all the others b Oswald Mitchell, who also directed the tw previously successful Riley films.

Geoffrey Toone is hero of "Nig Journey" as well as "Sword of Honour.

First-named picture is aptly described b a film paper as an honest, enjoyable Britis thriller. Romance and military spectac are the emotional and pictorial attractions "Sword of Honour," which conveys wealth of stirring incident that makes th picture a heart-throb far more than a mi tary display.

"Music Hall Parade," being an all-sta show and featuring performers who a popular all over the country, is especial well adapted for exploitation in various ey catching ways. The material availabl Butcher's for this purpose is ingenious a colourful. An example of the ingenui being the daybills in music-hall style.

Trade show reactions to the picture hav been splendid; in fact, in several instance invidious to specify, the performe received with cheers. The daybills sh triple-top, co-starring Billy Cotton's Ban Frank E. Franks and Tom Gamble, all whom already have many thousands admirers waiting to see them on the where Franks and Gamble are in what is claimed to be the best music-hall film to date.

High spot of "Old Mother Riley, M.P. is likely to be the appearance of celebrated old lady in the House mons, and in conflict with the Sp a point of order. British sense of may be relied on to rally to the jok take it in the spirit in which the Con West and Oswald Mitchell. tended it to be taken. And in the as a whole, Arthur Lucan, as Moth has shown himself during producti at the very top of his form.

The Butcher two-reelers, made Parker and Lance Comfort for P. Productions, continue to catch on.

Next on the Butcher productio "The Young Person in Pink," to be shortly at Nettlefolds, Walton, Brunel directing. This is a version trude Jennings' comedy, charmingly in character, which had a long run West End of London theatres.

Then comes "Jail Birds," the comedy that prostrated with mirth of theatrical generations. It is bein fied by Con West into a full-leng Con West has just published a reviewed book about Karno.

Con is also the author of another in preparation—a version of his own Me Sergeant," which will star Tom

Arthur Lucan, as Mrs. Riley, addressing the House of Commons in Butcher's production of OLD MOTHER RILEY, M.P., at Walton

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MR. WALKER WANTS TO KNOW
Director: JOHN BAXTER

LUCAN & McSHANE in
MOTHER RILEY JOINS UP
Director: MACLEAN ROGERS

ALL STAR CAST in
GASLIGHT
Director: DAVID MACDONALD

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Ray Milland leaving for Hollywood on the conclusion of FRENCH WITHOUT TEARS, is speeded by his mother, and David Rose, manager director of Paramount

DUGGIE WAKEFIELD AT SOUND CITY

FILM BURLESQUES COMMONS

"OLD MOTHER RILEY, M.P." COMPLETED

An interior reproduction of the House of Commons was erected at Walton-on-Thames studios for a number of scenes to be filmed on Saturday with the famous dame comedian, Arthur Lucan, as the fair Member for East Street, "Old Mother Riley, M.P."

For the first time in history, the House of Commons will be the subject of a film burlesque, although Col. Maitland-Makgill-Crichton, D.S.O., attended the shooting of these scenes to ensure that Parliamentary susceptibilities were respected. Local colour was assimilated by director Oswald Mitchell during several visits to the House in company with assistant George Shurley.

These realistic scenes concluded the shooting of "Old Mother Riley, M.P.," early rushes of which suggest that the picture will be one of the outstanding farcical comedies of the year.

During production there were two whips-round for workers on the picture. Arthur Lucan's double and stand-in, Johnny Doherty, collapsed and had to be taken to Charing Cross Hospital where he awaits an operation for internal trouble. Johnny had been a victim of the recent film Trade slump and this engagement was a good break for him. It was hard luck and the studio showed substantial sympathy. The other subscription was a compliment to popular continuity girl Florence Searle on her departure for America.

£5,000 Annually for Empire Shorts

A Film Committee of the Imperial Selectors Trust, appointed to study the production and distribution of educational and documentary films of the Empire, has been allotted £5,000 a year for three years, 1933 to 1939.

Payments to date amount to over £4,000 and include £1,000 to the Empire Film Library of the Imperial Institute, and a grant of £1,750 to the Canadian General Film Committee.

In the late summer, John Grierson, who is acting as film officer to the trustees, is to visit Australia and New Zealand to make a survey.

A new batch of Dufaycolor subjects has arrived from Australia for Spectator Short Films.

New Paramount Series

DAVID ROSE'S BRITISH SCHEDULE

Paramount's big programme of British production which is now being pushed forward is launched in an atmosphere of success engendered by the wonderful reception accorded to the latest newspaper drama, "This Man in Paris."

Camera work on one of the most ambitious films made in this country has just been completed with the ending of actual shooting on the Ray Milland-Ellen Drew subject, "French Without Tears," the Mario Zampi production directed by Anthony Asquith at Sound City, Shepperton.

David Rose now announces a series which will star the famous comedian, Douglas Wakefield. The first of these, "Live and Let Live," which will be produced and directed by Mario Zampi, is based on the original story by Stacy Aumonier and is being adapted for the screen by Anatole de Grunwald, who worked on the script of "French Without Tears."

In this comedy-drama, Douglas Wakefield will have the rôle of Sam Gates, a country youth whose simplicity makes him the butt of the entire village. Set during the war, the story relates the adventures of Sam, who falls into the hands of the enemy and later returns to his village a person of considerable importance.

The leading lady for "Live and Let Live" is now being selected, together with a first-class cast of British players. Camera work is expected to begin at Sound City studios, Shepperton, early next month.

Further details of Mr. Rose's ambitious British schedule are anticipated in a statement from him in the near future.

BOB MONTGOMERY FOR ENGLAND

Robert Montgomery arrived in London on Monday to start work on the fourth Metro-Goldwyn-Mayer British Studios picture, "Busman's Honeymoon."

Ben Goetz, production chief for Metro-Goldwyn-Mayer British Studios, returned with Montgomery.

NETTLEFOLD'S NEW FILM VAULTS

Nettlefold studios are now building six new film-storage vaults adjacent to the new cutting rooms.

Mr. Nicholson announces that the next film to be made at Walton will be for the Religious Film Society and is due to commence at the end of the month.

"Stars Look Down"

INTERIORS START AT TWICKENHAM

Owing to successful location work in West Cumberland, Grafton Films will be able to start work on interiors of "The Stars Look Down" at Twickenham on Friday, four days earlier than was originally scheduled by I. Goldsmid, the managing director.

ael Redgrave in THE STARS LOOK DOWN (Grafton Films)

Margaret Lockwood returned to England on Monday after filming with Will Fyffe in the Paramount picture, "Rulers of the Seas," to play Jennie, the leading feminine rôle. With her will be Michael Redgrave and Emlyn Williams, who play the main male leads. Nancy Price also has an important rôle.

Others in the cast are George Carney, Edward Rigby, Desmond Tester, Olga Lindo, James Harcourt, Linden Travers, Clive Baxter, Allan Jeayes, Ivor Barnard, David Markham. Carol Reed is directing and Fred Zelnik is producer.

The Grafton location unit, under the supervision of Fred Zelnik, had a very successful six days' shooting in West Cumberland for background scenes upon which two cameras were employed under the control of Ernest Palmer and Henry Harris.

Michael Redgrave spent several days in the district with the unit for the purpose of acquiring mining atmosphere. Desmond Tester, who also has an important rôle in the film, worked there for several days when, with the co-operation of the Workington Football Club, scenes from a football match were shot, together with a crowd of 5,000 spectators.

Arrangements were in the hands of Vaughan Dean, the company's production manager, and he was assisted by Matt Little, contact man.

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The Colourful "Thief"

BERGER PROMISES AN EYEFUL

Already I am convinced that "The Thief of Bagdad" will be easily the most spectacular British film of the year—maybe of any year. It is evident that London Films are using every opportunity for luscious Oriental colour scenes, beginning, apparently, where "Chu Chin Chow" left off. Technicolor are spreading themselves over the possibilities very thoroughly; so is art director Vincent Korda.

The genial, courteous Dr. Ludwig Berger, directing, introduced me to Miklof Rozsa, Hungarian composer of the music, which will include several songs. He played over one of them. The lyrics, as well as most of the poetic dialogue, are by Sir Robert Vansittart, diplomatic adviser to the Government, whose script work, by the way, will include Herbert Wilcox's forthcoming "Kitchener of Khartoum" Gay hues were in the attractive crowded set representing the market square of Bagdad, where I watched Sabu stealing bread from a native baker. Large quantities of real fish, fruit and vegetables have been used in this scene. Conrad Veidt was on hand, with June Duprez and other principals.

On an adjacent floor was being completed a wonderful vast view of the town of Basra, seen from a terrace balcony. It should be one of the most beautiful shots in the story.

On the City Square lot there rises a full-rigged galley, which will be used in a sequence showing it flying in the air. This does not mean that the magic carpet or the flying horse scenes will be dispensed with.

A TYNESIDE TAVERN

"Red Biddy" and Tripe

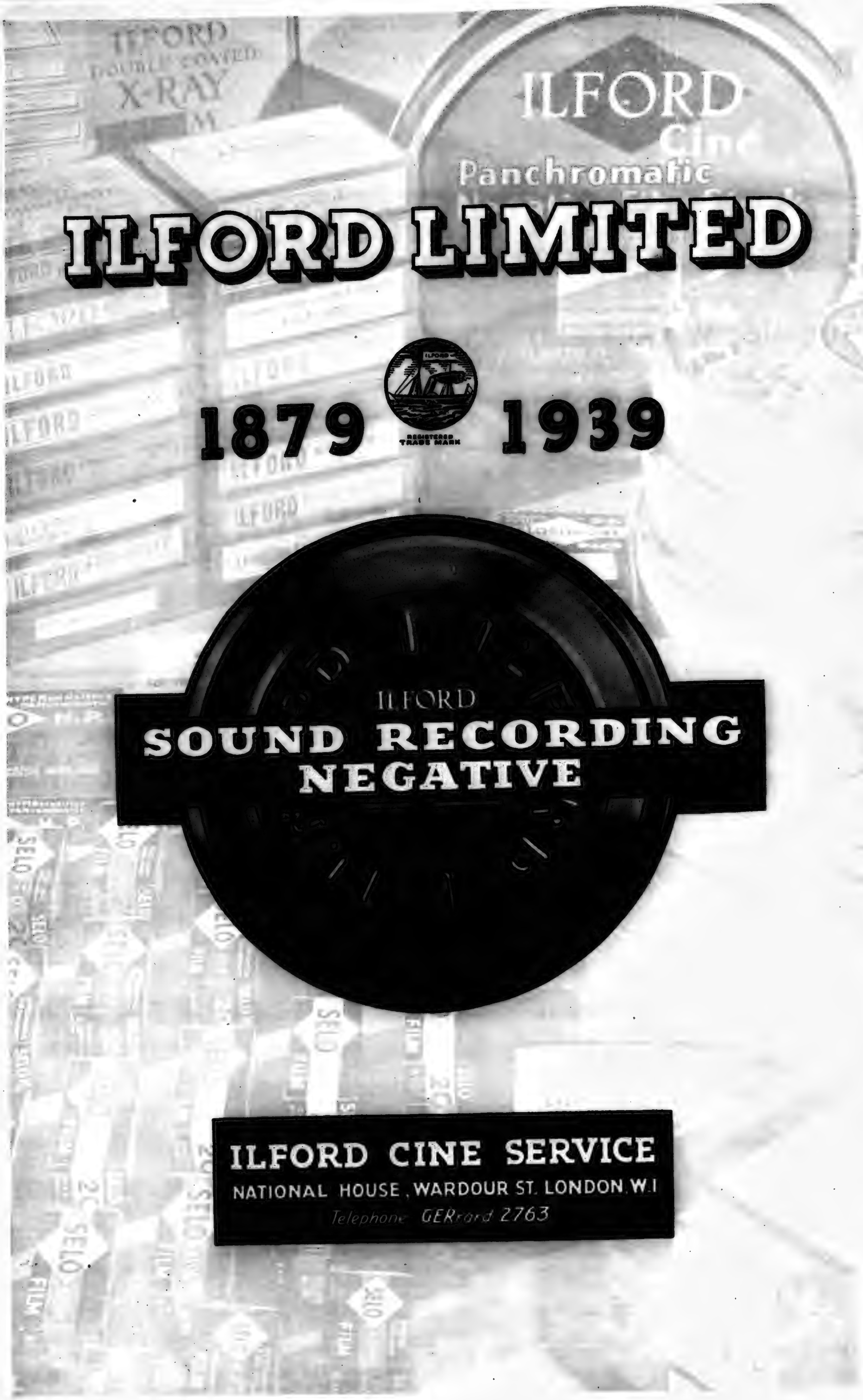
Brian Desmond Hurst, whom I found immersed in the direction of "The Night of the Fire" at Denham, had erected the reproduction of an extremely frowsy Tyneside tavern, well-populated with unsavoury-looking denizens of that grim and grimy area.

Prominent were a cluster of shabby, garrulous women, all gossiping over a murder suspect. They were regaling themselves on stewed tripe, washed down by sinister draughts of "Red Biddy," and included those two superb Irish actress sisters Sara Allgood and Maire O'Neill.

Mary Clare had just been forcibly ejected after a fracas, during which she had swept glasses from the counter and assaulted the barman.

Ralph Richardson and Diana Wynyard are leads in this promising strong melodrama, and I had a chat with Ivan Brandt, who plays a plain-clothes "copper." Romney Brent, Dave Crowley and Henry Oscar have leading rôles, and camera work is under Gunther Krampf. It is a G. and S. production.

Sabu, appearing in the role of the little thief, Abu, in Alexander Korda's Technicolor picture, THE THIEF OF BAGHDAD, now in production at Denham, has had to learn juggling with three oranges for a scene in the film. Ludwig Berger is directing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20th CENTURY's BRITISH PROGRAMME

New Gracie Fields Subject

"ROB ROY" IN COLOUR

ROBERT T. KANE, managing director of Twentieth Century Productions, announcing his company's current schedule, states that to be presented shortly are "A Girl Must Live" (Gainsborough), featuring Margaret Lockwood, Renée Houston, Lilli Palmer, Hugh Sinclair and George Robey. Carol Reed directed.

"Where's That Fire?" with Will Hay, assisted by his famous "stooges," Graham Moffat and Moore Marriott, was directed by Marcel Varnel.

Gracie Fields' latest production, "Shipyard Sally," is written around Clydebank and dramatic shipbuilding events. The film also stars Sydney Howard, with Oliver Wakefield, Morton Selten, Tucker McGuire and Hay Petrie prominent in support. Directed by Monty Banks, "Shipyard Sally" has a grand musical score, featuring new numbers and supervised by Louis Levy.

The second film of Twentieth Century's Hornleigh series, "Inspector Hornleigh on Holiday," presents Gordon Harker and Alastair Sim in a story narrated with an abundance of laughs and thrills. Walter Forde directed.

Among films shortly to go into production are "Molly, Bless Her!" an original Frances Marion subject to star Gracie Fields with Monty Banks directing. Two further "Hornleigh" subjects starring Harker and Sim are also provided for.

"Hangman's House," by Donn Byrne, should be a worthy successor to the film version of the same author's famous "Wings of the Morning."

An interesting original story acquired is "Report on a Fugitive," a starring vehicle for Margaret Lockwood and Michael Redgrave. The plot revolves around a political refugee who is smuggled into England, and the conflict of love versus duty supplies the motive.

"They Came by Night," a comedy-thriller, has been secured for Will Fyffe, who will probably also be in "Rob Roy," to be made in colour in authentic locations.

And Annabella may return to make "Frenchie," a comedy-drama that is tailor-made for the popular French star.

The programme so far outlined will be augmented by first-rate subjects which measure up to the required standards of entertainment content and production value.

◆

JANE BAXTER SIGNED BY KING

FOR LEADING ROLE IN "CHINESE BUNGALOW"

Producer George King has signed Jane Baxter for the rôle of Charlotte Merivale in "Chinese Bungalow," the Matheson Lang play on which he starts shooting at Beaconsfield on Monday, when Miss Baxter, who has been holidaying in Switzerland, arrived home by air.

Two other additions to the cast are Jerry Verno as Petty Officer Stubbins, and the Indian dancer, Mayura, as the Ayah. Paul Lukas, who will play Matheson Lang's former rôle of Yuan Sing, the millionaire Chinese, reached London by air from Paris last week end.

First shots on the new picture will be in the veranda courtyard and gardens of Sing's secluded island bungalow, to which he conveys his young cabaret-artiste bride, Kay Walsh. Later the unit moves to Sound City for exteriors.

A crane shot being taken on the YOU'RE LUCKY TO ME set at Elstree, where Thomas Bentley is directing this Associated British production, featuring Stanley Lupino and Barbara Blair

Gell Joins Rialto Films

FIRST QUALITY PRODUCT PLANNED FOR WELWYN STUDIOS

IT is announced that W. J. Gell, managing director of Pathé, has been appointed to the board of directors of Rialto Productions, Ltd., whose offices are now located at Welwyn Studios. This was the organisation that produced for Pathé "Dangerous Fingers," which has been very well received in America under the title of "Wanted by Scotland Yard," and is distributed in that country by Monogram.

Rialto are to produce for Pathé a number of high-quality productions, and W. J. Gell states the first two have been scheduled for production at an early date. They are to be of truly epic importance and will feature a number of prominent British stars. Both subjects are extremely topical and possess titles that should undoubtedly prove to be a draw.

Spy Thriller

The first on the floor is to be J. C. H. Jacobs' successful and thoroughly engrossing story entitled "Traitor Spy." The theme concerns the activities of a powerful spy organisation of a foreign power operating in the British Isles, and is bound to register well at the box-office, more especially as it follows in the wake of "Confessions of a Nazi Spy." John Argyle, producer for Rialto, and Walter Summers are preparing the script.

R.A.F. Subject

Second feature on the schedule is an original story by Lieut. Commander Corballis entitled "Flight Cadet," a stirring human story of the progress of a young cadet in the R.A.F. A highlight of the feature will show the training of young men at Cranwell. It is significant to note that the Air Ministry will co-operate to the fullest extent, an encouraging move that should certainly enhance the film's box-office possibility, quite apart from the fact that it allows of greater authenticity and larger scope during production. By reason of its theme and the interest evinced by the R.A.F. this production ought to appeal to every nationally minded citizen.

In addition to the activity surrounding the training aspects at Cranwell the story is literally filled with thrills and suspense, and there is adequate romantic interest. Like "Traitor Spy," popular names are being sought for the featured rôles.

Details of cast and directorial credits, together with titles of further Pathé British productions, will be announced immediately negotiations have been completed.

◆

Buchanan to Make Four

"Be Prepared" as First Subject

A programme of four subjects has been prepared by Jack Buchanan for production at his Riverside studios.

The first subject, which will start in approximately five weeks' time, is "Be Prepared," written jointly by Buchanan and Douglas Furber, deals with the Territorial Army. Jack Buchanan will play the star rôle and John Mills, who is under contract to him, will also play a leading rôle. KINE. is informed that the script now in active preparation will take several weeks to complete, and Buchanan will not commence production until the script has been finalised. Henry Harris will possibly be cameraman, with Bobby Cullen, production manager, and Tommy Morahan, art director.

Two other subjects are announced, both from novels by Robert Westerby, "Only Pain Is Real" and "Wise Boys Never Work." It is expected that Mills will play in one of these, although at present Buchanan himself is not expected to appear in either subject.

Reorganisation of the Riverside plant is now completed and the large stage freed of the previous central columns, is capable of holding the largest of sets. New electrical equipment and lighting units now make this plant an efficient and first-class studio, capable of handling feature production.

◆

A RECORD?

THREE WEST END HITS FOR £45,000

When "This Man in Paris" goes into the Plaza, David MacDonald, the director, will have achieved an enviable record of three top-line West End films at a total cost of little more than £45,000.

His first was "Dead Men Tell No Tales," which ran for a successful season at the London Pavilion. This was closely followed by the phenomenal success of "This Man is News" at the Plaza. Both of these films were in the £15,000 class and were favourably compared by Press and public with productions in the super class. "This Man in Paris," which is a sequel to "This Man is News," cost little over £15,000.

Macdonald has just returned from a holiday tour of France and at the moment is negotiating for several important new films about which announcements will be made shortly.

Dave Crowley Starts His Film Career

Dave Crowley, light-heavyweight champion, made his début as a film actor at Denham the other day.

He plays the part of a boxer in "The Night of the Fire" with Diana Wynyard and Ralph Richardson.

"I've got one of those George Raft parts," he says.

C.E.A. AND LOCAL AUTHORITIES AXIS URGED

R. C. STAMP'S PAPER ON LICENSING TASKS

Continued from page 7

Those I have assumed are right. However, no one would welcome more than I would a clear legal statement of the powers which the Act gives, so that nothing is left in doubt. Such a matter for consideration by the Advisory Committee would, I am sure, be welcomed by local authorities and the Trade alike. There are other problems they might consider, but I think you should face the fact that there is unlikely to be legislation for a year or two, and certainly not before the General Election, or soon after.

It has no doubt come to the notice of the C.E.A. Branches throughout the country that meetings of licensing authorities have been held under my chairmanship. I should like to take this opportunity of saying again that any influence I have will not be exercised in securing uniformity of practice and regulations. Rather will I stress the view that advice and exchange of information are all to the good, but that it is desirable and essential in areas so vastly different in the country that no attempt should be made at complete uniformity.

The problems arising in large county areas are so different from London, and do not call for exactly the same treatment as in the Metropolis. No local authority must sacrifice by conference with others its separate thought and investigations, its independence and its right to make its own unfettered decisions.

The Kinema in Emergency

Wide powers are likely to be operated as from local authorities in the event of a national emergency. You, in common with other industries, have suffered during the time when there has been engendered a psychological atmosphere of international crisis. A disturbed public mind does not easily take to pleasure. The facts of the recent and perhaps present situation are serious enough in themselves.

In the matter of war emergency you will with me be vitally concerned. There are two stages to be considered. Firstly, the pre-war preparation, and secondly the kinema Trade in time of war. To deal with the pre-war period you should consider strengthening existing buildings and those in course of construction. To guard against total loss or partial damage, some action should be taken. Non-flam materials, paint and other safeguards, are available and have the virtue of bringing your house up to modern standards of safety. If they do this then they might be looked at more philosophically as an insurance for continued approval from the licensing authority.

It is certain that at the outbreak of war you will for at least a time be told to close. I personally think this will be a temporary expedient. Some of you will have labour problems because of enlistment.

What is certain is that after a while there will be no dearth of money and that a prosperous era will commence and the kinema will take its place in maintaining the morale of the people, helping Government propaganda and conveying messages to the people. It may be that you will have to consider the modern tendency in A.R.P. to function below the road surface, and this should be borne in mind when erecting new buildings.

I have come to the end of the main points I desired to raise with you. I would only like to add in conclusion that in my opinion we have come or are reaching a stage where standards of safety and conduct are now sufficiently clearly defined and accepted that few further regulations are called for. Therefore I look forward to a period of peace and routine administration unperturbed by the public, the Press, the Government or the C.E.A. Given that measure of peace for which I yearn I doubt whether I shall arouse from the quietude into which some of you would wish to place me.

It is my earnest hope that from this paper there is some measure of mutual understanding to be gained and that I may express, perhaps in the name of local licensing authorities, our good wishes to you in your deliberations and your welfare this coming year, and express the hope that the relationship between licensees and licensing authorities may improve in no uncertain way.

◆

CONTINENTAL FILMS AT BRISTOL

Owing to the decision of A. B. Atkinson to run the Plaza, Bristol, as a theatre devoted exclusively to Continental films, the Bristol Film Society have decided to discontinue their monthly shows at the house, which generally included one Continental film at least.

The Society will, however, support Mr. Atkinson's policy, and special arrangements are being made for the admission of members of the society to the performances.

A Gevaert Winner

QUALITIES OF PANCHROMOSA TYPE 39

The main concern of the film manufacturers is not so much their ability to produce emulsions which are perfect in the technical direction as to supply films of all natures that fulfil in every respect the most exacting demands their customers may make upon them in order to produce the best possible results. It was with this principle in mind, and with the help and collaboration of the finest technical experts in the kinematograph world that Gevaert devised and introduced their new negative, "Panchromosa Type 39."

The greatest possible care was taken to produce a film suitable for studio requirements in particular, and it is felt that this new grade of emulsion will give every satisfaction even under the most difficult conditions. Its qualities are such that it even surpasses the previous type for exterior work as well.

It follows the lines of its predecessor Type 37 in so far as colour values and gradation are concerned, but the progressive nature of the cinema trade necessitated a few adjustments in the way of contrast and colour values, while the speed and fineness of grain were essentially important and have been highly improved.

The gamma curve of Panchromosa Type 39 will show even to the uninitiated that it is the ideal curve that has been required for many years.

The entire curve from the region of extreme under-exposure continues in a straight line, and it is only in the region of extreme over-exposure that the gradation becomes flatter. It is this that gives such rich modulations in the shadows and half-tones to the image, and plenty of detail in the high lights, even in the case of very hard lighting, and another point is that the correct rendering of values is available over the whole range of exposures, including the deepest shadows.

Owing to the softness in the region of extreme over-exposure, it follows that when the lighting is very contrasty the high lights remain free from veil, and, consequently, the print will continue to show ample detail.

This brief survey of the technical quality of this new negative cannot explain fully the advantages to be obtained, and it is, therefore, suggested that all interested should apply for a booklet on this particular negative to Gevaert, Limited, Acton Lane, Harlesden, London, N.W.10.

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HAROLD HUTH STARTS AT ELSTREE

Mycroft's Big Naval Picture

WALTER RILLA AS STAR

I dashed up to Elstree to find my old friend Harold Huth starting his first day as a director.

His subject, now in full swing on the Associated British main floor, is "On Guard in the Mediterranean," a British version of the very interesting French picture recently seen.

A Tangier interior, with a limpid bathing-pool, gave a harem-like flavour to the scene, but no houris were in sight. The boy actor, Geoffrey Attkins, was playing with a miniature battleship, helped by Robert Newton, in a Russian naval officer's uniform.

Kim Peacock and Walter Rilla play two other members of the story's Service trio, with Penelope Dudley Ward as leading lady. Phil Tannura is cameraman and John Meade art director of this unusual and undeniably topical picture.

Huth, who began as an actor, has been for some years casting director for G.-B. and later M-G-M British, and his work in this field reached a peak with "A Yank at Oxford," "The Citadel" and "Good-bye, Mr. Chips."

Rilla's Important Role

Walter Rilla, Continental actor, famous for his characterisation as Prince Ernst in the two Queen Victoria films, has been signed by Walter Mycroft to play the French naval commander in "On Guard in the Mediterranean," which is the working title of the exciting new Associated British Picture which started production at Elstree on Thursday. It gives Rilla the most important part of his British screen career. He has already played supporting roles in two Elstree pictures, "Black Eyes" and "At the Villa Rose." Although born in Germany. Rilla is half French, and was educated here and in France, and speaks French, English and German fluently. Robert Newton plays the part of the Russian naval officer. The third leading part, that of the English commander, has been given to Kim Peacock.

Walter Rilla, Continental actor, has been given his first starring role in ON GUARD IN THE MEDITERRANEAN (Associated British)

G. & S. RESTART

"The Arsenal Stadium Mystery"

With Leslie Banks starring, filming began yesterday on the G. & S. production, "The Arsenal Stadium Mystery," which Thorold Dickinson is directing at Denham.

The cast includes Greta Gynt, Ian Maclean, Anthony Bushell, Esmond Knight, Liane Linden, Alistair McIntyre and Wyndham Goldie.

The personnel is as follows:—Production manager, Wilfred O. Kelly; camera, Desmond Dickenson; assistant director, Cecil Dixon; art director, Ralph Brinton; publicity, Leslie Cardew. The picture will be for G.F.D. release.

MISS LOCKWOOD IN REQUEST

Starring with Grafton and Gainsborough

Margaret Lockwood, the Gainsborough star, who for the past five months has been in Hollywood playing the leading feminine adult part in Shirley Temple's new film "Susannah of the Mounties," and who has just completed "Ruler of the Seas," with Will Fyffe and Douglas Fairbanks, Jun., arrived home on Monday.

Her first subject on her return will be for Grand National as co-star with Michael Redgrave in the picturisation of A. J. Cronin's novel, "The Stars Look Down."

On completion of this vehicle she will journey to Scotland with Will Fyffe, who is due back from America soon, and Michael Redgrave, to star in the ambitious production of "Rob Roy," which is to be made in colour this summer in and around the Trossachs district.

A reproduction of a section of the famous Maginot Line is one of the impressive sets built for "Ten Days in Paris." Fortifications have been constructed on location near Harefield, where shooting will begin this week. "Poilus" will be garrisoned at Denham and will take up several days' guard duty for dramatic sequences in this production, which Tim Whelan is directing for Irving Asher.

Sir John Simon Toasted By Technicians

EALING'S JUBILATION AT DUTIES RELIEF

That Sir John Simon's health should be drunk in a film studio would have seemed, a few weeks ago after the Budget was published, a fact worth recording in one of the famous "Believe It Or Not" series.

But one graceful gesture deserves another. Sir John Simon freed the film Industry from the burden of the new duty he had imposed on film stock. Anthony Kimmins, author and director of the George Formby comedies, gave a party at the end of last week as a double celebration. First, to celebrate the successful completion of the latest George Formby film "Come On, George," and secondly, to call upon the cast and the technicians to raise their glasses to Sir John Simon, whose gesture helped to guarantee for them a continuity of work in the future.

George Formby, his wife Beryl, producer Jack Kitchin, Merial Forbes (who plays in the film), and Mrs. Anthony Kimmins were among those who attended the party.

"Come On, George," produced by Jack Kitchin, gives George Formby his eagerly sought opportunity of making a film with a racing background. In the supporting cast are Pat Kirkwood, Joss Ambler, Meriel Forbes, Gibb McLaughlin, Cyril Raymond and George Carney.

LAUGHTON AS HUNCHBACK

For RKO-Radio

Charles Laughton has been signed by RKO-Radio to enact the title characterisation in "The Hunchback of Notre Dame," which will be produced as the most outstanding production on the studio's 1930-40 programme. He will assume the rôle played by the late Lon Chaney, whose portrayal in the silent version of this story did more than anything else to establish his amazing reputation for unique characterisation.

A masterpiece among the world's finest literature, Victor Hugo's famous novel first came to the screen in 1923. It shattered box-office records throughout the world, and became the most talked-of picture of that particular era.

"HOOTS, MON!"

Max Miller-Florence Desmond Additions to Cast

Additions to the cast of "Hoots Mon!" the Max Miller-Florence Desmond comedy, include Edmund Willard, Garry Marsh, Davinia Craig, Billy Hartnell, Robert Gill and Stanley Addison. Direction is in the hands of Roy William Neill and Basil Emmott is the cameraman.

COLUMBIA'S BIG BRIGHTON CONVENTION

DELEGATES FROM THREE CONTINENTS

Big scale plans are in preparation for Columbia's International Convention, which is being held at the Hotel Metropole, Brighton, on June 30, July 1, 2 and 3.

Over a hundred delegates will be attending, including representatives from America, France, Belgium, Sweden, Denmark, Egypt, Spain, Norway, Italy, England, Scotland, Northern Ireland, Southern Ireland and Wales.

Much courtesy has been extended in connection with their stay in Brighton. The local kinemas have kindly offered to fly-post all their announcements throughout the district with notices reading: Brighton welcomes Columbia Pictures' delegates, and have offered the amenities of their kinemas to the delegates during the week-end.

Mr. McConville, who will open the convention, will outline Columbia's big plans for 1939-40. Jo Friedman and Maxie Thorpe will also be in attendance.

On Monday evening a grand banquet will be held at the Hotel Metropole, at which it is expected the Mayor and Mayoress of Brighton will be present. Other distinguished guests on this occasion will be Irving Asher, who has produced two potential box-office winners for Columbia in "Q 'Planes" and "The Spy in Black," and is making four more for the company at Denham. He will be accompanied by stars from Columbia's British films.

The full delegation to this biggest convention in the history of the company reads: Joseph A. McConville, Lou Barbano (American), Joseph Friedman, Max Thorpe, G. J. Maidment, H. F. Kessler-Howes, H. P. Jones, E. P. Greenspan, J. Hathaway, A. J. Allighan, A. E. Williamson, A. Cawardine, C. Sahel, L. Baker, F. Cracknell, A. Keep, E. Stainer, D. Lyons, E. Sims, C. W. Lewis, S. Darlington, H. H. Bramwell, J. Bicknell, S. Bruckner and Mr. Hudesmann (London head office), N. P. Pery, Alexander Stein, Jean Mourier, Robert Sohier, Marcel Brianaud (France), Oscar Bjorkman (Sweden), Hans Malmstrom (Denmark), Mr. Richard Menasche (Egypt), Mr. Ragot (Brussels), Mr. Bergendahl (Norway), Mr. Manez and Mr. Torruella (Spain). Sales Force—London Branch: A. Kutner (manager), C. Geduld, F. Kent, P. Rose, L. Greenspan, H. Green, S. Gibson. Birmingham Branch: W. A. Smith (manager), H. Bays, R. Davis, C. Hill, R. Stross. Cardiff Branch: R. Booth (manager), H. Foster, W. Gray, J. Bruce. Leeds Branch: G. Jay (manager), H. Gaunt, F. Wilson, H. Sumpner, S. Stone. Liverpool Branch: L. Faber (manager), N. Levey, F. Chisnall, H. Arnold. Manchester Branch: H. Boodson (manager), B. Ansell, H. Clough, G. Birley. Newcastle Branch: J. Glick (manager), M. Peters, H. Seeds, C. James. Exploiteers: H. E. Buckett, L. Jee, E. E. Ford.

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FILM PROBLEMS IN INDIA

Discussed at Bombay Congress

Over 150 resolutions were moved at the meeting of the Indian Motion Picture Congress held in Bombay last month.

Subjects dealt with included entertain-tax, price-cutting, electricity charges, guarantees, censorship, publicity, income tax, etc., matters familiar to exhibitors at C.E.A. conferences.

Protest was made against the 20 per cent. import duty on films and chemicals and the duty-free import of equipment was urged. It was also asked that kinema seats priced at less than one rupee should be exempt from entertainment duty.

The Government was asked to facilitate Indian film production by providing or guaranteeing finance and by making national buildings and works of art available to producers. One argument in favour of Government support was that the talking film was doing much to encourage the use of Hindustani as the national language of India. Prohibition of the import of foreign films anti-Indian in tone was urged.

Railway freights and electricity charges press heavily upon the Industry and reductions were asked. Improvement in the constitution of the censorship boards was suggested, such boards to include persons speaking Hindustani. The inauguration of statistical and publicity bureaux wa suggested.

The relations of the various sections f the Industry were the subject of several olutions. It is a little surprising to fin the exhibiting section asking producers fix 50 per cent. as the minimum rental fo irst-run pictures in the case of perm ent theatres, or 45 per cent. for touring sh s.

A committee was appointed to pre e a scheme for abolishing minimum gua tee on bookings, and block-booking was lso condemned.

The licensing of projectionists was ug-gested and the distribution of prints i ad condition was condemned as dangerous the suggestion was made that prints shou be insured against fire by the distributor.

The President of the Congress w S. Satyamurti, and the Board of Governo in-cluded representatives of provincial un-cils and all branches of the Trade. An hi-bition was held in association with the Congress.

The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

SUBJECT.	DIRECTOR.	PRINCIPALS.	CAMERAMAN.	STAGE.
ASSOCIATED BRITISH.—Elstree 1600.				
You're Lucky to Me (Assoc. Brit.).	homas Bentley	Stanley Lupino, Phyllis Brooks, David Hutchinson, Barbara Blair.	Derek Williams	Fourth week.
On Guard (Assoc. Brit.).	Harold Huth	Penelope Dudley Ward, Walter Rilla, Robert Newton.	Phil Tannura	First week.
House of the Arrow	———	———	———	In preparation.
BEACONSFIELD.—Beaconsfield 555.				
Chinese Bungalow (Brit. Lion).	George King	Paul Lukas, Robert Douglas, Kay Walsh.	H. Glendinning	First week.
D. AND P. STUDIOS.—Denham 2345.				
Thief of Bagdad	Ludwig Berger	Conrad Veidt, Sabu, Rex Ingram, June Duprez	G. Perinal	Second week.
Arsenal Stadium Mystery. (G. & S.)	Thorold Dickinson		———	In preparation.
The Night of the Fire (G. & S.).	Brian Desmond Hurst	Diana Wynyard, Ralph Richardson, Mary Clair.	G. Krampf	Third week.
Ten Days In Paris (Irving Asher)	Tim Whelan	Rex Harrison, Karen Verne, C. V. France.	Otto Kanturek	Second week.
An Englishman's Home (Aldwych).	Albert de Courville	Mary Maguire, Edmund Gwen, Richard Ainley.	Mutz Greenbaum	Fourth week.
EALING STUDIOS.—Ealing 6761.				
Goodness How Sad (Capad)	Robert Stevenson	Clive Brook, Anna Lee	R. Neame	In preparation.
GAINSBOROUGH STUDIOS.—Clerkenwell 1271.				
Frozen Limits	Marcel Varnel	Crazy Gang	Arthur Crabtree	Third week.
HIGHBURY STUDIOS.—Clissold 3003.				
"Carroll Levis 'Discoveries'" (Grand Nat.).	Redd Davis	Carrol Levis Discoveries, Doris Hare, Issy Bonn, Lew Stone and his Band.	Brian Langley	Second week.
Sons of the Sea (British Consolidated)	Maurice Elvey	———	———	In preparation.
Mrs. Pymm of Scotland Yard (Grand Nat.)	———	———	———	In preparation.
M.P. STUDIOS.—Elstree 1761.				
Mr. Walker Wants to Know (British National).	John Baxter	Syd Walker, Jean Gillie, Walley Patch, Jack Barty.	James Wilson	Third week.
NETTLEFOLDS.—Walton-on-Thames 1460.				
Paul in Rome	Norman Walker	———	———	In preparation.
RIVERSIDE STUDIOS.—Riverside 3012.				
Be Prepared (Jack Buchanan).	———	Jack Buchanan, John Mills.	Henry Harris	In preparation.
ROCK STUDIOS.—Elstree 1644.				
Archer Plus Twenty. (Radio)	John Paddy Carstairs	John Loder	———	In preparation.
SOUND CITY.—Chertsey 2211.				
Live and Let Live. (Para Brit.)	Mario Zampi	Douglas Wakefield	Exteriors only....	In preparation.
Chinese Bungalow. (Brit. Lion)	George King	———	———	
TEDDINGTON STUDIOS.—Kingston 2181.				
"Hoots Mon"	Roy William Neil	Max Miller, Florence Desmond, Hal Walters.	Basil Emmott	Second week.
TWICKENHAM.—Popesgrove 4444.				
Stars Look Down (G.N.).	Carol Reed	Emlyn Williams, Michael Redgrave, Margaret Lockwood, Nancy Price.	Mutz Greenbaum	First week.
WELWYN STUDIOS.—Welwyn Garden 3241.				
Traitor Spy	———	———	———	In preparation.
WORTON HALL STUDIOS.—Hounslow 2323.				
I'm Not Rich	Walter Tennyson	Richard Goolden	Desmond Dickenson...	In preparation.
Shadowed Eyes (G. & S. Enterprises).	Maclean Rogers	Basil Sydney, Patricia Hilliard, Ian Fleming, Stewart Rome.	G. Gibbs...	First week.

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The Lord Mayor of Bristol unveiling a plaque in memory of W. Friese-Greene at the Orpheus, Bristol. Left: Claude Friese-Greene, Friese-Greene's son, who is a well-known film cameraman

The Observation Window

Ventilation in the Kinema

THE INCOMBUSTIBLE SCREEN

A Copper-Sulphide Rectifier

LESLIE KNOPP'S paper at Blackpool dealt with two problems uppermost in the minds of exhibitors—those of ventilation of kinemas and non-combustible screens. His point about ventilation having comfort as its aim and not necessarily the safety of the individual is a good one, although licensing authorities would probably seek to extend their definition of safety to cover the psychological as well as the physical.

REGARDING the incombustibility of screens, the fact that the L.C.C. committee, while not waiving the regulation, is intending to make concessions in certain circumstances, is a tacit admission that the risk of danger to an audience from a combustible screen is very small. The London C.E.A. has always been jealous of its responsibility for audience safety, and thus does not wish to place itself in a false position by fighting the L.C.C. recommendation. Few people with practical experience of running a kinema would fear danger from screens now in use, whose combustibility is at a minimum.

A TYPE of arc rectifier which appears to be meeting with some success in America is the copper-sulphide. The rectifying unit consists of magnesium as the electro-positive element, and copper-sulphide as the electro-negative element. A rectifying film is formed between these elements by an electrical process, which it is claimed can stand over-voltage which, if it results in breakdown of the rectifying film, instantaneously heals itself without damaging the rectifier.

THE rectifier is electronic in action, the current flowing from the sulphide element to the magnesium element. The working voltage is 3 to 3.75 volts r.m.s. per junction. In three-phase full-wave bridge operation the rectifying efficiency is from 50 to 55 per cent., and the overall efficiency rather lower. It is claimed that there is practically no drop in efficiency during life. The unit is capable of working at very high temperatures—up to 130 deg. F.—and can be made very compact; a unit measuring only 16 in. in diameter and 12 in. in height, and weighing 100 lb., delivers 10 kw. of direct current.

AN electromotor operating a camera and an exposure meter housed in the casing of a kinematograph camera, is described in a British patent abstract just published. Current is supplied from preferably a dry battery, also housed in the casing. The exposure meter may be photometric, in which case the comparison lamp is supplied with current, or may be photo-electric, the cell being supplied with current. The abstract number is 501,279 and the patent stands in the names of K. Vockenhuger and A. Handler.

J. BENSON.

THE FATHER OF THE FILM

Bristol Pays Tribute to W. Friese-Greene

PLAQUE UNVEILED BY MAYOR

ON Wednesday in last week Bristol paid tribute to one of her greatest sons, William Friese-Greene, who on that day 50 years ago took out his patent for kinematography which gave birth to an Industry that has become one of the greatest in the world.

In the afternoon a plaque to the inventor's memory was unveiled at the Orpheus Cinema, Henleaze, by the Lord Mayor of Bristol (Ald. W. A. Winchester), in the presence of a large gathering of leading citizens and members of the Trade.

Amongst the company were F. G. W. Chamberlain, chairman of the Bristol C.E.A., and Mrs. Chamberlain; F. A. Seal, of the Shirehampton Cinema, and Mrs. Seal; George Tomkins, Brislington Picture House; O. J. Pugsley, a director of the Orpheus; H. V. Hindle, secretary of the Bristol Friese-Greene Memorial Committee; F. G. Warne and other members of the committee; J. B. White, headmaster of Queen Elizabeth's Hospital, Friese-Greene's old school, while organisations represented included the Bristol Development Board and the Bristol Rotary Club. Members of Friese-Greene's family who were present included three of his sons—Claude, Kenneth and Maurice Friese-Greene. Col. E. W. Lennard, Sheriff of Bristol and chairman of the Memorial Committee, was unable to attend but was represented by Mrs. Lennard.

Friese-Greene's Genius

George Pugsley, managing director of the Orpheus Co., welcomed the Lord Mayor and Lady Mayoress and the relatives of Friese-Greene, who 50 years ago that day took out his patent. Volumes could be written about kinematography, but they were for ever indebted to William Friese-Greene who had made a modern magic carpet by means of which millions of people were transported away from their cares and troubles. When he opened that kinema just over a year ago he had mentioned his intention of erecting a memorial to the inventor whose genius had made such a place possible, and he thought that it was fitting that the memorial should be unveiled on the jubilee of the invention of kinematography.

After unveiling the memorial the Lord Mayor said he had thought that Bristol might have had a memorial to Friese-Greene before now and that a suitable position would have been the centre of the city. But it was fitting that a memorial should find a place in one of the most up-to-date kinemas in Bristol, and he was sure that the citizens would appreciate the action of Mr. Pugsley in the matter. Friese-Greene's invention had given enjoyment and entertainment to millions of people; it was sad to think he had died a poor man, but like many other inventors his anxiety to develop what he had made him forget the business aspect.

A vote of thanks was proposed to the Lord Mayor by A. E. Johnson.

The plaque, which occupies a prominent position in the balcony lounge of the theatre, bears the inscription:—

> "This tablet was placed here on June 21, 1939, by the proprietors of the Orpheus Cinema, Bristol, as a tribute to the genius of their fellow-citizen William Friese-Greene, the inventor of kinematography, and to mark the fiftieth anniversary of his patent granted by the British Patent Office, June 21, 1889."

A Son's Tribute

On behalf of the family, Claude Friese-Greene thanked Mr. Pugsley, the Lord Mayor and all who had taken part in the erection of that memorial, and to those who had helped to forward his father's claims as the inventor of kinematography. In this respect he would mention G. H. Blackburn, of the New Palace, Bristol, and F. G. Warne, of F. G. Warne, Ltd., who for some years past had been pressing for a memorial in Bristol. He himself would do all he could to continue the work in honour of his father, a Bristolian, who he thought had done so much for England.

On Wednesday evening a broadcast talk on Friese-Greene and his invention was given in the West of England programme, and a special exhibit at the Bristol Central Library consists of the actual provisional specifications lodged with the Patent Office.

FILM PROJECTION ON THE "MAURETANIA"

A Novel Rear Projection System

In fitting out the new *Mauretania* the Cunard Line has overlooked no inviting activity which would contribute to the enjoyment and entertainment of its passengers on this great new ship during her long ocean voyages. The *Mauretania* has no fewer than three complete kinema theatres, or one for each of her passenger classifications.

The Cabin-class Theatre

The cabin class theatre is one of the finest examples of small de luxe theatre design yet undertaken on shipboard and provides club chair comfort for approximately 250 passenger guests. This theatre is beautifully decorated in the modern trend and indirect lighting throughout adds greatly to the restful and decorative character of the auditorium itself, which measures 51ft. long by 54 ft. wide. The tourist and third-class kinemas are attractively decorated, and together these three theatres will accommodate some 500 persons.

The motion picture sound systems in all three of the *Mauretania's* theatres have been supplied and installed by the Western Electric Co., Ltd. It is interesting to note that the installation of sound systems on shipboard calls for highly specialised treatment, dictated by basic marine construction and the ever-present necessity for conserving space.

The sound picture equipment of the cabin class theatre consists of a double-base Western Electric Mirrophonic sound system with super Simplex projectors, Peerless low intensity arcs and the latest type Mirrophonic acoustic baffle and multi-cellular loud speaker system. Westone Screens have been fitted.

In the tourist and third class theatres Western Electric 5T sound systems have been installed. Western Electric non-synchronous reproducing systems have been installed in all three theatres and manager's announcing systems in the cabin and tourist class. Pyrene automatic kinema fire extinguishers are fitted to the projection apparatus throughout.

Deflecting Mirror Projection

In adapting full-powered permanently-installed sound systems to the tourist and third-class operating booths of the *Mauretania* the space-conserving rear projection method has been used with great effect.

In these adaptations a specially-designed system of deflecting mirrors has been utilised which reverse the picture image and permit the machines to be operated as though they were of the front projection type. Due to the short throw peculiar to shipboard construction in these two theatres, considerable horizontal keystone would exist with machines on normal operating centres. By utilising these deflecting mirrors as described and the machines set at an angle of 90 degrees to one another the light beams for the picture can be brought very close together, thereby reducing the keystone to normal operating quantity.

In addition to the foregoing, the use of deflecting mirrors also obviates the necessity for double re-winding of the programme which would otherwise be necessary in transferring film programmes from the front projection machines of the cabin class theatre.

The fire shutters and light ports in the *Mauretania's* three theatres were made the subject of special designing and fitting in view of the particularly far-reaching and necessary fire control regulations on sea-going vessels.

The cabin class kinema on the "Mauretania".

SHIP CARBONS

Competitions and Popularity Ballots are in the News

"OFF SEASON" STUNTS TO MAINTAIN INTEREST

A LARGE amount of this week's exploitation news concerns the "specialised" publicity launched by all sections of the Trade to keep the public kinema-minded during the summer months. Popularity ballots and a variety of competitions, ensuring widespread appeal, secure first place in this page of selections.

Questionnaire on British Films

INTERESTING RESULTS OF "FILM WEEKLY" BALLOT

INTERESTING facts concerning British films released during 1938 are revealed in the results of the *Film Weekly* Eleventh Annual British Film Ballot.

According to readers of this popular screen magazine, the best British film released during 1938 was "Pygmalion"; the best performance by an actor in a British picture was that of Ralph Richardson in "South Riding," and the best performance by an actress in a British film was that of Wendy Hiller in "Pygmalion."

Handsome awards to commemorate the readers' choice will be made to Miss Hiller and Mr. Richardson and the producer of the winning picture, Gabriel Pascal, in due course.

The complete lists of the 10 best in each class are given below:—

TEN BEST FILMS.

1. "Pygmalion."
2. "Sixty Glorious Years."
3. "South Riding."
4. "The Lady Vanishes."
5. "A Yank at Oxford."
6. "The Drum."
7. "Bank Holiday."
8. "Housemaster."
9. "The Edge of the World."
10. "This Man Is News."

BEST PERFORMANCES.

ACTORS.

1. Ralph Richardson in "South Riding."
2. Leslie Howard in "Pygmalion."
3. Will Fyffe in "Owd Bob."
4. Otto Kruger in "Housemaster."
5. Anton Walbrook in "Sixty Glorious Years."
6. Barry K. Barnes in "This Man Is News."
7. Robert Taylor in "A Yank at Oxford."
8. Charles Laughton in "Vessel of Wrath."
9. Emlyn Williams in "Dead Men Tell No Tales."
10. Laurence Olivier in "The Divorce of Lady X."

ACTRESSES.

1. Wendy Hiller in "Pygmalion."
2. Anna Neagle in "Sixty Glorious Years."
3. Margaret Lockwood in "Bank Holiday."
4. Edna Best in "South Riding."
5. Nova Pilbeam in "Young and Innocent."
6. Elsa Lanchester in "Vessel of Wrath."
7. Valerie Hobson in "This Man Is News."
8. Diana Churchill in "Housemaster."
9. Vivien Leigh in "A Yank at Oxford."
10. Dame May Whitty in "The Lady Vanishes."

◆

TWINS COMPETE AT LEIGH

Many Entries for "Stolen Life" Stunt

"Stolen Life" (Paramount) played to exceptionally good business when presented at the Coliseum, Leigh-on-Sea. An extensive publicity campaign operated well before the play-date contributed a great deal to this success, for G. L. Hillman stimulated intense local interest by organising a prize competition for families in which there were twins.

In "Stolen Life" Elisabeth Bergner plays a dual rôle of two sisters with exceptionally close physical resemblance, but with actually little else in common. The judging—as to which pair of twins most closely resembled each other—was conducted by members of the audience, and the final selection was made on the final night of the run. No fewer than twelve pairs of twins entered the competition, entrants coming from towns and villages as far as 10 and 15 miles away.

The competition, which has been duplicated in many parts of the country with extreme success, was one suggested in Paramount's publicity campaign sheet, but great credit is due to Mr. Hillman for the widespread publicity obtained and the efficient running of what proved to be an extremely popular local event.

◆

DUAL ESSAY CONTESTS AT BIRKENHEAD

G. Ray's Successful Campaign

Two miniature essay contests formed the basis of a well-defined dual campaign directed by G. Ray for the screening of "Rich Man—Poor Girl" (M-G-M) and "My Bill" (Warner) at the Roxy, Birkenhead.

Neatly printed handbills were distributed over a wide area inviting entrants to answer one of the questions—in short essay form—in connection with "Rich Man—Poor Girl." "(1) Would you marry a millionaire? (2) Is the middle class the worst off? (3) Is pride a stumbling-block? (4) Do secretaries spoil their bosses?"

The second part of the contest, that arranged for "My Bill," consisted of the question "What would you do if left £10,000?"—which had to be answered in not more than 20 words. All entries, which were adjudged by Mr. Kay, had to be accompanied by a half admission ticket and the prizes included a season ticket for the kinema valid for three months, a season ticket for two months, and a ticket valid for a month.

◆

DUBLIN'S FIRST TWINS' COMPETITION

Carlton Offers Money Prizes

A "most alike twins" competition, which received the extensive backing of the Dublin *Evening Herald*, was sponsored by Desmond V. Rushton, newly appointed publicity director to the Dublin, Carlton, in conjunction with the presentation of "Stolen Life" (Paramount).

Prizes ranging from two guineas and passes available for three separate Carlton programmes, down to consolation prizes of complimentary tickets for all entrants, were offered to the best twins—from seven years to seventy. This contest, the first of its kind to be operated in Dublin, attracted such a large number of entries that the date of judging had to be postponed for a week.

Final eliminations were held at the Carlton, when a committee awarded the prizes to those whose photographs appeared to carry most points of physical resemblance.

Dewsbury Patrons Look for "Lucky Stars"

Kenneth B. Parker, manager of the Tudor Cinema, Dewsbury, aroused considerable comment with his publicity for "My Lucky Star" (20th-Fox). He had an ingeniously arranged display of cut-outs, etc., in the foyer and other displays.

In addition, the interest of the younger patrons was obtained through a novel competition in which they were invited to find a "lucky star" in a certain brand of confections sold in the kinema.

Instal LAZIE CHAIRS!!
THEY WILL PLEASE YOUR PATRONS.
OUR ESTIMATE WILL PLEASE YOU
WRITE FOR IT NOW
PHONE: BISH. 7538-9
H·LAZARUS & SON·LTD·
10 GREAT EASTERN STREET LONDON.E.C.2

MARGARET SULLAVAN'S "PICTUREGOER" AWARD

Consul Makes Presentation

MARGARET SULLAVAN, Metro-Goldwyn-Mayer star, was awarded recently the Gold Medal of "Picturegoer Weekly," England's largest film fan publication, whose readers voted her portrayal in "Three Comrades" the best performance by an actress in 1938.

She is pictured receiving the medal from Leonard G. Holliday, British Vice-Consul in Los Angeles. Left to right: Joseph Mankiewicz, producer of "Three Comrades"; Louis B. Mayer, vice-president in charge of production at Metro-Goldwyn-Mayer Studios; Miss Sullavan, and Mr. Holliday.

COLUMBIA'S SIX SHOWMANSHIP AWARDS

"You Can't Take It With You" Publicity

COLUMBIA's offer of showmanship awards to showmen putting over the best campaigns for "You Can't Take It With You" resulted in an outstanding number of entries. Such an extraordinary high quality of exploitation was revealed that the ultimate selection of the winners was extremely difficult, but finally the efforts of the following managers were adjudged the best:—

A. Watts, Gaumont, Bromley; L. S. Strevens, Forum, Bath; A. W. Hall, King's Theatre, Dundee; F. J. Smidmore, Gaumont, Derby; Thomas Gogan, Carlton, Dublin.

The campaigns embraced so much enterprising variety that individual details would require too much space, but in many situations excellent composite pages were secured in local newspapers. Front-of-house displays, street stunting and distribution of novel throwaways all reached a high standard of ingenuity.

In addition to the five managers above a special award for consistent showmanship goes to W. Hinks for his campaigns, whilst at the New Alex, Paisley. This is the second occasion upon which Mr. Hinks has won a Columbia award of merit.

◆

GUERNSEY'S SECOND TALENT HUNT

94 Entries in Regal Event

Encouraged by the success of his first talent-spotting competition, Eric Snelling, of the Regal, Guernsey, C.I., held another of these popular events recently.

Ninety-four competitors contested the eliminating heats, which extended over two weeks' evening performances. After elimination 24 competitors entered the finals, which ran into a further week.

Intense public interest was shown and artistes were elected by patrons' card voting. Over 15,000 voting cards were sent in and scrutinised and the prize money totalled £25.

Mr. Snelling was sole organiser and compère of the competition, which revealed an exceedingly high grade of local talent.

◆

ATTRACTING LICHFIELD MOTORISTS

"Citadel" Linked with Garage Stunt

J. W. Burns, of the Regal, Lichfield, gained valuable publicity for "The Citadel" (M-G-M) as the result of tying up with the local Vauxhall agents in their petrol-saving competition, which was run for the benefit of Lichfield Hospital. Messrs. Jones gave a special window display of cards and other publicity matter in connection with the film, and for three days prior to play-date a Vauxhall car occupied a prominent position in the vestibule.

In an effort to fill the gaps in local civil defence Mr. Burns decided to associate himself with National Service recruiting efforts, when showing "The Warning" (A.B.P.C.). An air raid shelter was placed in the vestibule, and gas masks, decontamination suits and stretchers, along with uniformed nurses, gave a realistic effect.

"Young in Heart" at West Hartlepool

Selwyn Taylor, of the G.B. Picture House, West Hartlepool, secured a front page news advertisement for "Young in Heart" (U.A.). It was provided by Robinsons, of Lynn Street, who took quarter of a front page in the *Northern Daily Mail* in a tie-up with the film and Hercules cycles.

Every cycle trader in West Hartlepool gave window displays to the film's stills.

AMATEUR SHOWS IN ALDERSHOT

Gerald Leeds' Elaborate Productions

GERALD LEEDS, of the Ritz, Aldershot, is making good use of his wide experience of actual theatre work by producing at regular intervals an all-local amateur variety show called "Talent on Parade."

The second of these productions was given a week's run in conjunction with the usual film programme, and, lasting nearly an hour, the variety bill featured some 40 local performers.

The local Press has acclaimed these ambitious shows as the finest yet produced in the district. Naturally, they are exceedingly popular with audiences.

◆

VEGETABLES ANNOUNCE "LITTLE TOUGH GUYS"

Unorthodox Foyer Display

Vegetables heaped in a corner of main entrance to the theatre formed a feature of the vestibule displays, depicting scenes from the film, arranged by Patrick Reed, of the Odeon, Portsmouth, in connection with "Little Tough Guys in Society" (G.F.D.).

The greengrocery naturally attracted the intense attention of the public, who were informed by art card: "They said it with vegetables instead of flowers. See the 'Little Tough Guys' at work at this theatre all next week." Other cards placed at the foot of each step leading to the circle announced "Step by Step, the 'Little Tough Guys in Society' approach."

The popularity of previous films helped in the exploitation. Throwaways were issued with the wording: "Remember 'Dead End'? Remember 'Little Tough Guys'? You'll never forget 'Little Tough Guys in Society.' It's a pip; the brightest and breeziest they have ever made. Next week at the Odeon, Portsmouth. Come early to avoid disappointment."

One shopkeeper loaned his window for the display of miniature cut-outs of the various characters in the film, with a streamer saying: "'Little Tough Guys in Society' arrive at Odeon next week." Stills were shown before play-date, and teaser advertisements were inserted in the local Press, followed by enlarged blocks on the Saturday prior to screening. Special editorials were also devoted to the film.

◆

DISABLED FOLK SEE "KEEP SMILING"

Grantham Tribute to Gracie

Cripples, blind persons and inmates of the local hospital witnessed a screening of "Keep Smiling" (20th Century-Fox) at the State, Grantham, as a result of a generous gesture on behalf of Harry Sanders.

Before the special screening an appeal was launched by Mr. Sanders to motorists in the district to help convey the disabled folk. Many cars were placed at the disposal of the management, and as a result the unusual audience consisted of 14 cripples—who saw the film from their bath chairs placed in the kinema's wide gangways—35 hospital patients and ten local blind persons.

During the show a letter was drafted, typewritten and signed by representatives of the different sections of the audience and despatched to Gracie Fields.

It expressed their pleasure at the screen performance and "sincerely hoped that you will 'fight your way to happiness and Keep Smiling.'"

Mystery Radio for "Topper"

Fred Pollitt, of the Odeon, Middlesbrough, staged an exhibition of Philco "mystery" remote control radio sets in the foyer a week before the showing of "Topper Takes a Trip" (U.A.).

Around—the—London—Halls

TEDDINGTON IN FESTIVE SPIRITS : "MARIGOLD" BUTTONHOLES OFFERED BY RICHMOND FLORISTS

★

FOR the second year in succession L. C. Heddon, of the Savoy, Teddington, has been a prominent personality in the arrangements for the local carnival to take place shortly. He was co-opted on to the Carnival Committee, and as a result has been able to incorporate publicity for the kinema.

It is due to his initiative that several novel ideas have been introduced into the street procession to take place prior to the crowning of the Carnival Queen, a ceremony which is to be performed in the forecourt of the kinema. The Queen and her escorts will appear on the stage of the house in company with the Mayor and members of the council, and it is hoped that a well-known film star will appear at the final judging of the competitors for the honour of being crowned Queen.

Considerable publicity has been obtained in the national and local Press in the search for an "Eve" and an "Adam" to take part in the ceremonies, and the name of the kinema has been linked up with the stunt, which has led to Mr. Heddon receiving a large number of names for the would-be rôles.

Say It With Flowers

Robert Burns, of the Ritz, Richmond, adopted the floral angle for exploiting the run of "Marigold" (A.B.P.C.).

He effected a tie-up with all the local florists, and in addition, made a special point of the floral decorations in the vestibule and entrances to the kinema. The shops designed attractive window displays featuring the screening of the picture, and several florists had special buttonholes made up bearing the name of the picture.

Further publicity was obtained from co-operation with booksellers who made displays of the novel by Charles Garvice, from which the film was adapted.

Manager as Film Critic

An interesting variation of the familiar vestibule display composed of extracts from national Press criticisms was presented with considerable success at the Streatham Astoria by E. Earls.

Placed on an easel, in a prominent position, was a hand-written poster headed "Manager's Opinion," and underneath was a detailed summary of Mr. Earl's views of the film to be shown at the kinema. The "reviews" were written in chatty form, but, nevertheless, plenty of criticism was embodied.

Visiting the Savoy, Portsmouth, to witness a special screening of THE LUCK OF THE NAVY (A.B.P.C.) arranged by Bert Miller, this parade of sea cadets raised a handsome sum for the "Thetis" Disaster Fund by inviting onlookers to place coins in the bore of the gun (left). Later in the week, the Commander-in-Chief of H.M. Dockyard visited the kinema

Chatting with Mr. Earls, who was formerly at the Old Kent Road Astoria, I gathered that the idea is very popular with the patrons, and he appeared pardonably pleased with the fact that his views coincided with the majority of the opinions of his audiences.

The Open Book

The fact that the film "The Sisters" has been adapted from a well-known novel and in the course of the story frequent shots are shown of pages from the book to illustrate the plot of the picture, was made the keynote of the publicity campaign put over by D. A. Hollis, of the Palladium, Ealing, for the Warner film's screening.

In the kinema vestibule a facsimile of the book was flanked on each side with cut-outs of Bette Davis and Errol Flynn. The same idea was followed in the Press advertisements, and in special posters issued to publicise the running of the picture.

Mr. Hollis was agreeably surprised at the number of inquiries that he received from patrons for the name of the publishers of the novel and felt that the interest his stunt had aroused well repaid him for the angle of exploitation that he adopted.

When I looked in at the kinema Mr. Hollis was busy on advance publicity for "Trouble Brewing" (A.B.F.D.), which was being announced with an amusing display, with a subtle angle depicting George Formby in a barrel of beer. Mr. Hollis is also exploiting the "teaser" form of advertising with slips pasted on the entrance doors, reading "He is in it again." As the play date approaches patrons will learn who it is and what it is that he has got into!

Reduction in Prices

Recarpeting and reseating work in the stalls floor of the Tottenham Palace has just been completed under the supervision of manager Charles Rogers. This is the prelude to a reduction in prices which began last Monday, when all stalls will be 6d. up to 3.30 p.m. and reduced prices for children up to 5.30 p.m. The new charges will operate from Monday to Friday, and Saturday's prices will be the same up to 3 p.m.

Dalston's Dockland

R. Paterson's latest window show at the Dalston Picture is again static—but, nevertheless, very striking.

SHOWMAN TURNS FILM CRITIC : EMPHASISING THE BOOK ANGLE : WAR COMRADES ENTERTAINED

★

Advertising "The Sisters" (First National), scena captures all the atmosphere of a dock-side setting in a seaport. Forming the impressionistic background is scenery depicting a block of buildings, including a public-house complete with lantern hanging over the door. Further back, ships were depicted lying at anchor with their lights gleaming on the water, while the whole setting was dominated by an excellent cut-out of Bette Davis which provided a powerful contrast.

Old Comrades Reunited

Quentin Maclean, the well-known organist at the Trocadero, Elephant and Castle, acted as host recently to a party of "Tommies" who were fellow prisoners with him during the Great War, at Ruhleben. The gathering followed a letter to the management which aroused Mr. Maclean's interest and prompted him to make an appeal to his old pals to visit the theatre and re-live the memories of the past.

As a result, there was a good gathering of old comrades, and after witnessing the screen performance the party was entertained. An interesting "exhibit" at the meeting was a miniature barrel organ, made during the men's internment, which was played over and over again by the men, as it revived the theme song of the camp. "There was a cow climbed up a tree."

Brightening West Ham

The exterior of the West Ham kinema has lately been repainted in the colours of the Bernstein circuit—scarlet and jade green, with the walls in white and battleship grey—and looked very smart when I called there recently. Lines of bunting, strung out to mark the return of Their Majesties from their American tour, added a further touch of gaiety which made the building a very bright spot in a somewhat drab neighbourhood.

Opera in Holloway

The outstanding success of an operatic interlude introduced at the Gaumont, Holloway, recently prompted E. Barry to present another item of this kind during the current week. The feature was warmly received by patrons.

"We have had so many requests and letters from patrons asking us to repeat the interlude," Mr. Barry told me, "that we decided to give another interlude this week." The interlude consisted of some of Richard Wagner's best-known operas which, like the previous item, were rendered by Cecil Dickson and his orchestra, with Sydney Walbank at the organ.

THE SHOWMAN.

NATIONAL SERVICE PARADES IN MANY CENTRES

Two Newton Abbot Recruiting Campaigns

G. M. S. DENNYSS put over an impressive campaign to boost "The Warning" (A.B.P.C). during its run at the Odeon, Newton Abbot, by enlisting the services of the local A.R.P. organisation.

Well-known local personages addressed audiences, while at each evening performance a stage display by A.R.P. units was presented.

In similar vein, a tie-up was arranged with the local Territorials and provided some excellent publicity for "Suez" (20th Century-Fox). On the Thursday evening the company held their drill in the Odeon car park and attracted huge crowds. The entrance of the theatre was turned into a recruiting office and, following a speech from the stage by the Commanding Officer, Major Mills, several recruits were enrolled.

"No Limit" (A.B.F.D.) received some good publicity from a tie-up with Western Garage (Newton Abbot), Ltd., who supplied a new Morris car, which was driven through the town for an hour each in the morning, afternoon and evening of each of the three days of screening. Placards tieing-up the title of the film with the features of the car were displayed on it and the total cost of this stunt was the price of the petrol used during the tour.

CHICHESTER

What was described by the local Press as the best parade ever held in Chichester provided great publicity for the Plaza when T. D. Hunt received the complete co-operation of the West Sussex National Service organisation.

Preceding the evening parade, which attracted vast crowds of people, an R.A.F. public address unit toured the district to announce the film's screening. Throughout the week of screening A.R.P. equipment was exhibited in the vestibule where a recruiting station was set up.

On the Monday of the film's opening the Mayor, aldermen and councillors, together with 300 A.R.P. workers, were the guests of the directors of County Cinemas.

BRENTWOOD

Jack [illegible]inns, of the Odeon, Brentwood, secured excellent co-operation from the local A.R.P. and National Service organisers when he screened "The Warning" (A.B.P.C.).

On the opening night of the film a parade of the local services marched through the town and visited the theatre where, outside, the anti-aircraft section of the Territorials had a searchlight, Lewis gun and sound detector on view. A tableaux of the various A.R.P. services was given on the stage each night.

Large crowds flocked round the theatre each night to witness the various demonstrations, and the resultant publicity was responsible for good business.

NUNEATON

With the help of local A.R.P. units H. Walls, of the New Palace, Nuneaton, was able to stage elaborate publicity displays in connection with the screening of "Lightning Conductor" (G.F.D.).

In the vestibule A.R.P. wardens erected a comprehensive decontamination outfit which was surrounded by various notices explaining fire-fighting equipment.

During the evenings members of the A.F.S. gave demonstrations outside the kinema.

ASHTON-IN-MAKERFIELD

J. Openshaw, of the Palace, Ashton-in-Makerfield, Lancs, secured the co-operation of the local A.R.P. organisation for the showing of "The Warning" (A.B.P.C.). St. John ambulance men were on duty during the time the film was shown, and one of the performances was attended by the chairman of the Council, the Town Clerk, and some of the leading councillors.

Several window displays were arranged by Mr. Openshaw in connection with the showing of "Free to Live" (Columbia). The tradesmen in the co-operative campaign exhibited cards worded 'It may not be 'Free to Live,' but we can help you to live cheaper."

WEYMOUTH

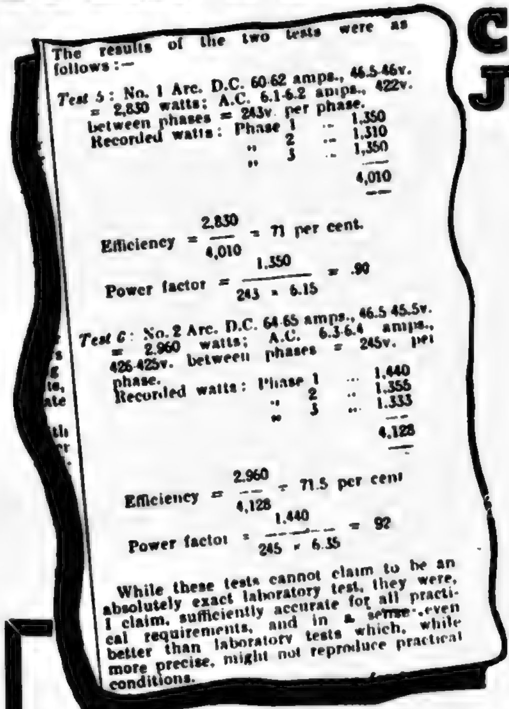
An aeroplane engine, bombs, Lewis guns, a modern searchlight, and Vickers front guns were among the many exhibits in the foyer of the Pavilion, Weymouth, when Ernest Wheeler arranged a display in connection with the presentation of "The Warning" (A.B.P.C.).

On the first evening of the showing of "The Warning" the Mayor of Weymouth made a speech from the stage calling for recruits for the Royal Air Force and its reserves. During the six-day run of the film each night was devoted to some different branch of National Service.

SKEGNESS

Officers and personnel of the Skegness A.R.P. organisation gave full support to "The Warning" (A.B.P.C.) campaign launched by D. C. de Mond at the Parade Cinema. As an enrolment booth was installed in the foyer the presentation of the film secured a large number of National Service recruits.

WESTINGHOUSE CLAIMS JUSTIFIED



The results of the two tests were as follows:—

Test 5: No. 1 Arc. D.C. 60-62 amps., 46.5-46v. = 2,830 watts; A.C. 6.1-6.2 amps., 422v. between phases = 243v. per phase.

Recorded watts: Phase 1 .. 1,350
" 2 .. 1,310
" 3 .. 1,350
4,010

Efficiency $= \frac{2,830}{4,010} = 71$ per cent.

Power factor $= \frac{1,350}{243 \times 6.15} = .90$

Test 6: No. 2 Arc. D.C. 64-65 amps., 46.5-45.5v. = 2,960 watts; A.C. 6.3-6.4 amps., 426-425v. between phases = 245v. per phase.

Recorded watts: Phase 1 .. 1,440
" 2 .. 1,355
" 3 .. 1,333
4,128

Efficiency $= \frac{2,960}{4,128} = 71.5$ per cent

Power factor $= \frac{1,440}{245 \times 6.35} = 92$

While these tests cannot claim to be an absolutely exact laboratory test, they were, I claim, sufficiently accurate for all practical requirements, and in a sense even better than laboratory tests which, while more precise, might not reproduce practical conditions.

says R. Howard Cricks, F.R.P.S. in "Kinematograph Weekly," May 4th, 1939. ★

"I picked out the Regal, New Barnet, where the equipment was installed in August, 1937 . . . the tests proved conclusively that with the rated arc voltage an efficiency of 70% or more is obtained . . . the original efficiency shown in the test sheet has not dropped at all during the twenty months since the equipment was installed."

★ *Write to Dept. K.W. for a complete reprint of Mr. R. Howard Cricks' article.*

WESTINGHOUSE BRAKE & SIGNAL CO. LTD., 82, YORK WAY,
KING'S CROSS, LONDON, N.1.

CONSISTENCY IN CANTERBURY QUARTET

R. C. OVERS' SEQUENCE OF SUCCESSFUL CAMPAIGNS

A QUARTET of well-defined campaigns, each built up with tried and tested methods of approach, have comprised R. C. Overs' recent highly successful exploitation activities at the Friars Theatre, Canterbury. In each case the drives announcing "The Cowboy and the Lady" (U.A.), "Just Around the Corner" (20th Century-Fox), "The Ware Case" (A.B.F.D.) and "My Lucky Star" (20th Century-Fox) opened with impressive front-of-house displays which were extended to the gardens adjoining the kinema. This angle was followed up for each film with an elaborate system of local trader tie-ups covering most of the city's major stores and dealers.

Realising the power of Press advertising, Mr. Overs designed each of the campaigns to include enlarged announcements which were invariably accompanied by long free write-ups. In the case of "The Cowboy and the Lady" the newspaper advertising was supplemented by an interesting painting competition operated with the help of the *Kent Herald*.

Inserted in the mid-weekly edition was a line block of Gary Cooper and Merle Oberon, and kiddies were invited to compete for a camera and other prizes by colouring the drawing.

Two inexpensive but compelling street parades were arranged. For "The Ware Case" a barrister's gown, wig and other accessories were procured for the doorman who, in addition to giving colour to the vestibule display, toured the busy thoroughfares to distribute throwaways. Later, attired in cowboy's costume, he made a tour of the district in connection with "The Cowboy and the Lady."

In addition, contact was made with the proprietress of the Chanty Lane Riding School who supplied a horse and the services of a rider. A cowboy outfit was supplied to the rider, while the film was announced by a large banner over the horse's back and leaflets distributed by boys following the parade.

◆

Radio Stores Assist "Paris Honeymoon"

For the screening of Paramount's "Paris Honeymoon," I. Lee, of the Grand Theatre, Warrington, obtained useful tie-ups with prominent local traders.

In leading radio stores stills were exhibited with numerous receivers, which were associated with the film through appropriately worded posters. Further publicity was gained through the aid of three local gown shops, who exhibited in their windows enlarged photographs of the leading actress.

REGAL
R
FOXS

Appliances Boost "Service de Luxe"

INTERESTING SOUTHALL'S HOUSEWIVES

A tie-up with the Metropolitan Electric Supply Co. secured excellent publicity for the screening of "Service De Luxe" (G.F.D.) at the Odeon, Southall.

J. S. Sutherland was able to obtain the use of the full window at the company's showrooms and a most striking display was laid out. The catch-phrase occupying central position was "'Service de Luxe' is at the Odeon, Southall, for one week only, but householders using electrical apparatus of the type displayed here will have 'Service de Luxe' for ever."

Artistic cut-out set-pieces illustrating electrical apparatus, stills from the film displayed in neat frames and art announcements all helped to complete an appealing display. In the theatre foyer a demonstration display of refrigerators, electric kettles, irons, etc., attracted much attention from patrons.

◆

R.A.F. Stages Foyer Show for "Dawn Patrol"

Harold E. Buxton, of the New Oxford, Manchester, secured the co-operation of the R.A.F. in his publicity campaign for "Dawn Patrol" (Warner). In the foyer of the theatre model aeroplanes were suspended from the ceiling, while the lobby display included numerous framed photographs loaned by the R.A.F.

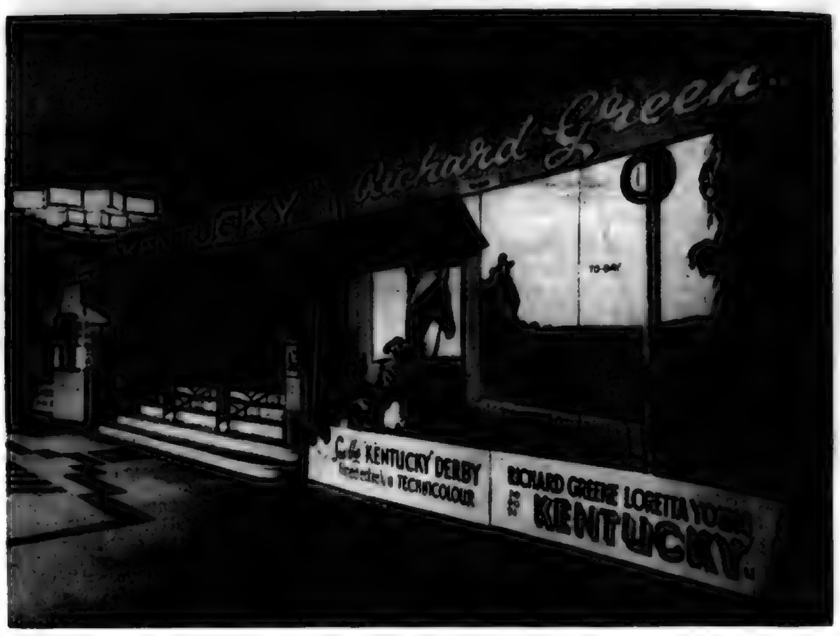
Here's Some More
OPERA HOUSE, RIPON
WATERLOO, HUDDERSFIELD
REGENT, DARLINGTON
WINDSOR, NOTTINGHAM
EMPIRE, MILE END ROAD, LONDON
LYRIC, WALLSEND
PAVILION DUN LAOGHAIRE
JUNE 29, 1939
It's a procession
Western Electric
MIRROPHONIC

Realistic Scenes for "Kentucky"

CAPTURING ATMOSPHERE OF THE TURF

ALL the atmosphere of the race-track was reflected in the elaborate display (left) installed in the vestibule of the Regal, Manchester, for the presentation of "Kentucky" (20th Century-Fox). "Bookmakers' tickets" were distributed widely by the page-boy jockeys, while Manager Bennett, in co-operation with E. G. Milloy, 20th-Fox Manchester branch manager, built up an effective backing campaign which included several tie-ups bearing on the racing angle of the film.

Costing only £3 5s., the striking display below was the main feature of C. Windsor's "Kentucky" (20th Century-Fox) publicity at the Gaumont, Plymouth. The entire setting was constructed at the Gaumont studio at Brighton.



"Charlie McCarthy's" Personal Appearance

DUMMY "SPEAKS" TO EXETER PATRONS

"CHARLIE McCARTHY," represented by a replica of the famous ventriloquist doll, made a "personal appearance" at the Odeon, Exeter in connection with the screening of "Letter of Introduction" (G.F.D.). The stunt, operated by Harry Clare, entailed considerable mechanical arrangement, but it proved an excellent medium for delivering personal messages to patrons.

Installed in the vestibule, "Charlie" chatted amiably with patrons approaching the box-office, and at intervals caused a great deal of laughter when he cracked some of his famous jokes.

The "voice" came from Mr. Clare's office, where a microphone equipment was installed, and the illusion was heightened by clever synchronous apparatus, which gave correct lip movements to the dummy's mouth.

◆

"THRILLER" ADVERTISING

Peterborough's Record Queues

Easily operated, the campaign carried out by R. E. Bath, of the Princess, Peterborough, for the screening of "Frankenstein" and "Dracula" (G.F.D.) coupled simplicity with effectiveness.

Three weeks prior to the playdate a series of teaser slides daring patrons to see these films were screened to the accompaniment of sound effects during a black out in the theatre lasting a minute. This stunt was coupled with the extensive distribution of handbills.

For the front-of-house display Mr. Bath erected streamers bearing wording similar to that on the slides.

Although consisting of elementary methods of approach this campaign proved efficient, for during the week of showing the Princess witnessed its record queue—440 yards long.

◆

WOKING TRADER TIE-UPS

Grocers Aid "The Citadel"

Every grocer and wine merchant in the district tied-up with E. Pascoe-Williams to assist the exploitation of "The Citadel" (M-G-M) at the Ritz, Woking.

This scheme was arranged through the makers of Buckfast Abbey Wine and window displays gave prominence to announcements stressing the medical aspects of the picture, together with a show of the Buckfast product.

Another release to receive traders' support was "Keep Smiling" (20th Century-Fox) when a representative number of Woking chemists gave window displays linking up with "Phillip's Magnesia Tooth Paste," and a show was also built up in the theatre foyer.

MUNICIPAL INTEREST IN "THE CITADEL"

Contrast Staged at Blackburn

WORKING on the theme of "An Englishman's home is his castle," Lionel Cole, of the Majestic, Blackburn, secured useful co-operation from 20 local traders in the exploitation of "The Citadel" (M-G-M).

In the vestibule of his theatre there was a representation of a coal pit, while the display windows carried life-size cut-outs of Robert Donat and Rosalind Russell. Manufacturers of Buckfast tonic wine arranged 12 window displays in the district.

Blackburn Corporation Electricity Department gave a good boost to the film by arranging an expressive window display showing the difference between illumination by oil lamp and the electric lamp. By way of reciprocity a window in the kinema entrance was placed at the disposal of the Electricity Department, which utilised it to display one of the latest types of electric cookers.

Cycle Displays for "Young in Heart"

S. J. Channing, of the Regal, Camberley, made good use of the Hercules cycle tie-up in connection with the screening of "The Young in Heart" (U.A.) by linking up with Camberley's agent for these machines.

At the firm's principal showroom a most artistic window display was laid out, the window dresser using his ability to good account, the result being a most striking woodland scene.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ... PHONE CENT. 5289

Music for Creating Atmosphere

WE have eleven films on our release list this week, with Western dramas predominating; in fact, the merry, old-fashioned stage coach robberies seem to be a feature again, and the old standard overtures can be trotted out from the film library again. The public still listen to a good presentation of them, whether by orchestra on the radio, or organ and non-sync. in the kinemas.

Just a word of warning, however, to quite a few organists on this matter. Memorisation is a very excellent asset when it is good enough to enable an organist to give a correct rendering of an overture, but "something near it" with your own harmonies will not do. Patrons' memories have been revived by first-class orchestral radio performances of nearly all the well-known overtures, and careless organists are riding for a fall and had far better use the music and give a good orchestral imitation. In my visits in the last three months to kinemas I have heard several overtures "played with" in this way.

Many of us remember that melodic little number "Baby's Sweetheart," and it seems to be very apt to introduce "Everybody's Baby," one of the "Jones" series. For the Hopalong-Cassidy "Renegade Trail" Western, try the less hackneyed overture of Fucik's "Marinarella" for a change. It is too long, of course, to play it in its entirety, but it can be judiciously cut very easily.

"Yes, My Darling Daughter" gives us a chance to please the great majority with "Un Peu d'Amour," which has been revived again on the air lately; this served to show how much better many of the old tunes were than some of the new ones try to be.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR AUGUST 7 RELEASES.

"THE LITTLE PRINCESS" (20th Century-Fox)

Cert. U. 8,372 ft. Reg. No. F.1575. Reviewed in Kine. March 23, 1939.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Stars.—Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero.
Atmosphere.—Juvenile melodrama of sentimental fiction set in London in the Boer War period, and with the star as a motherless daughter left by her father in a seminary.
Organ.—"Lonely" (Chappell), synchronised with the non-sync. record detailed below, presented as a separate entr'acte and adaptation from the vocal-piano copy
Non-Sync.—"Lonely," recorded on Columbia F.B.2184 by Mantovani and his orchestra and organ.
Lighting Effects.—Magenta.

"ORPHAN OF THE RING" (Warner)

Cert. A. 8,531 ft. Reviewed in Kine. May 4, 1939.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Stars.—Pat O'Brien, Joan Blondell, Wayne Morris.
Atmosphere.—Broad comedy burlesque of the fight racket, the crazy structure of which is built round the bruiser's proverbial love for his mother.
Organ.—"Americana" Suite, Thurban (Hawkes) No. 1, presented as a separate interlude, with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded on H.M.V. C.2335 by H.M. Coldstream Guards Band.
Lighting Effects.—Amber only.

"SERGEANT MADDEN" (M-G-M)

Cert. A. 7,226 ft. Reg No. F.1680. Reviewed in Kine. April 6, 1939.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Stars.—Wallace Beery, Alan Curtis.
Atmosphere.—Gangster melodrama which is not only a stern reminder of the problems of paterpity but a fine tribute to the fame of the American Police Department.
Organ.—"Eroika" Symphony, Beethoven (Hawkes), excerpt from 1st movement as an introductory interlude, with adaptation from the piano-conductor copy of the orchestra.
Non-Sync.—As organ, recorded on Decca C.A.8047 by the Berlin Philharmonic Orchestra.
Lighting Effects.—Deep red only.

"NEVER SAY DIE" (Paramount)

Cert. U. 6,830 ft. Reg. No. F.1484. Reviewed in Kine. March 2, 1939.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.
Stars.—Martha Raye, Bob Hope.
Atmosphere.—Crazy comedy burlesque depicting the misadventures of a millionaire hypochondriac in a much-boosted Continental spa.
Organ.—The "Beer Barrel," Polka (Roll out the Barrel), presented as an introductory interlude with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on Columbia F.B.2228 by Horace Heidt and his Brigadiers.
Lighting Effects.—Deep amber only.

"YES, MY DARLING DAUGHTER" (First National)

Cert. A. 6,793 ft. Reg. No. F.1765. Reviewed in Kine. April 27, 1939.
Publicity.—One 48-sheet, one 12-sheet, one 6-sheet
Stars.—Priscilla Lane, Jeffrey Lynn.
Atmosphere.—A domestic comedy in provocative story vein, which turns on the dilemma of a mother, a pioneer feminist, whose only daughter demands the right to practise what her mother had preached.
Organ.—"Un Peu d'Amour," Silesu (Chappell), presented as an introductory interlude, with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded on H.M.V. B.2415 by Salon orchestra.
Lighting Effects.—Deep blue only.

"FLIGHT FROM JUSTICE" (British Lion)

Cert. A. 5,727 ft. Reg. No. F.1512. Reviewed in Kine. March 9, 1939.
Publicity.—One 12-sheet, one 6-sheet.
Stars.—Bob Livingston, June Travis.
Atmosphere.—Gangster melodrama dealing with a new type of American racket, that of unlicensed public transportation.
Organ.—"Agitato," Incidental, Engleman (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
Non-Sync.—As organ, recorded by the International Radio Orchestra on Bosworth B.C.1041.
Lighting Effects.—Deep red only.

"EVERYBODY'S BABY" (20th Century-Fox)

Cert. U. 5,561 ft. Reg. No. F.1611. Reviewed in Kine. March 23, 1939.
Publicity.—One 12-sheet, one 6-sheet.
Stars.—Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Florence Roberts, Ken Howell, George Ernest.
Atmosphere.—One of the popular Jones family domestic comedies, the action of which concerns the modern psychological methods of baby-rearing and comparing them with the good old-fashioned ways.
Organ.—"Baby's Sweetheart," Squire (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
Non-Sync.—As organ, recorded by the J. H. Squire Celeste Octette on Columbia 3897.
Lighting Effects.—Light blue, pink and lilac in single sequence.

"TROUBLE IN SUNDOWN" (RKO-Radio)

Cert. U. 5,410 ft. Reg. No. F.1692. Reviewed in Kine. April 6, 1939.
Publicity.—One 6-sheet.
Stars.—George O'Brien, Rosalind Keith.
Atmosphere.—Crime drama, in which a small Western town bank is robbed. The bank president is under suspicion, but finally proved innocent after many exciting episodes.
Organ.—"The Devil's Kitchen" (Faust Incidental Music), Coleridge Taylor (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on Boosey-Hawkes B.H.1922 by the Regent Concert Orchestra.
Lighting Effects.—Deep crimson only.

"RENEGADE TRAIL" (Paramount)

Cert. U. 5,158 ft. Reg. No. F.1622. Reviewed in Kine. March 30, 1939.
Publicity.—One 12-sheet, one 6-sheet.
Stars.—William Boyd, Russell Hayden, George Hayes.
Atmosphere.—Hopalong-Cassidy Western drama of a ranch owner's adventures with the cattle-rustlers, with small child interest.
Organ.—Excerpts from the "Marinarella" Overture, Fucik (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded by Louis Voss and his orchestra on Bosworth B.C.1037.

"THE PHANTOM STAGE" (General F.D.)

Cert. U. 5,122 ft. Reg. No. F.1581. Reviewed in Kine. March 16, 1939.
Publicity.—One 12-sheet, one 6-sheet.
Stars.—Bob Baker, Marjorie Reynolds.
Atmosphere.—Characteristic Western cowboy and stage-coach melodrama, with mysterious coach robberies and romance to conclude, after the round-up of the crooks in an exciting finale.
Organ.—"Pique Dame" Overture, Von Suppé (Hawkes), finale allegro movement only, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on Columbia 9496 (using second side of disc only) by Sir Dan Godfrey and the Bournemouth Municipal Orchestra.
Lighting Effects.—Light amber to red.

Continued in next column

"TWELVE CROWDED HOURS" (RKO-Radio)

Cert. A. 5,815 ft. Reg. No. F.1654. Reviewed in Kine. March 30, 1939.
Publicity.—One 6-sheet.
Stars.—Richard Dix, Lucille Ball.
Atmosphere.—Gangster melodrama concerning the experiences of a reporter taken for a ride and turning the tables on the crooks.
Organ.—"Tancredi" Overture, Rossini (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy.
Non-Sync.—As organ, recorded on Columbia DB.DX.165 by the B.B.C. Wireless Orchestra.
Lighting Effects.—Deep amber and deep red only.

ERIC SMITH AS PARAMOUNT GUEST ORGANIST

Lively Melody Interlude at Astoria, Streatham

VISITING the Astoria, Streatham, S.W., I heard Eric Smith, F.R.C.O., who has just joined the Paramount circuit and is doing a "guest" week at this theatre. The organ here is a Compton three-manual with about twelve ranks.

The resources of the Streatham instrument were displayed as effectively as is his wont, and a good deal of the effective registration, especially in solo work, was done by tablet rather than combination piston work. No slides were used in the recital, and no announcement either by mike or screen told us who the organist might be. After his signature tune we had a mixed medley for about ten minutes, which included the "Blaze Away" quick march, "Only a Rose," Grainger's "Country Gardens," the melodic section of "Rhapsody in Blue," "Tin Soldiers," "Phil, the Fluter's Ball," "Deep Purple," and an overture finale. The patrons were very attentive, and round me as I sat in the stalls, very appreciative. The outstanding feature of the performance was the quiet, unassuming and artistic tone colours used in the presentation; in fact, a musician relying entirely on his personality and musical ability to entertain without extraneous help of any sort whatever, and certainly succeeding.

Anton and his Orchestra accompanied the artistes, Neil McKay and Bill Hardy in quite an effective naval scena, the last two items of which were sections of the "Fingal's Cave" (Hebrides) overture and Wagner's "Flying Dutchmen" overture, both of which were presented with organ and orchestra in effective ensemble, which can only be secured when the organist is able to augment orchestrally and unobtrusively until the finale climax justifies the full power of the instrument.

Eric Smith goes to the Astorias at Brixton and Finsbury Park for the next two weeks.

A. W. O.

LAFLEUR ORGAN INSTALLATIONS

At Leatherhead, Wakefield and Porthcawl

V. Hayes Jones informs me that three kinemas are installing E.F. large model Lafleur-Hammond organs. The Crescent, Leatherhead, opens on June 26, the Empire, Rye Hill, Wakefield, and the Pavilion, Porthcawl, early in July. Don Compton will be at the console at Leatherhead, and Cyril Harrop at Wakefield.

A letter from Cecil Hammett, who is featuring a Lafleur-Hammond in a revue at the Scala Theatre, Berlin, seems to indicate he is having quite an interesting and successful time and sends greetings to all organist friends.

A. W. O.

HOWSON'S FIFTEEN BROADCASTS

With his broadcast from the Regent, Bristol, recently, Colin Howson completed his fifteenth organ recital in the West Regional programme. All of these have been given on the Wurlitzer organ at the Regent.

SOUND AT THE RITZ, BRADFORD

The Ritz, Bradford, the projection room of which was illustrated in last week's Kine., is equipped with Western Electric Mirrophonic.

Solo Organ Interlude (Series 2) No. XLII

"THE BIRTH OF A MELODY"

By George Tootell, Mus.Doc., F.R.C.O., at the Regal, Douglas, I.O.M.

ORGAN: COMPTON, THREE-MANUAL WITH MELOTONE UNIT

THIS week we have the companion interlude sent in by Dr. Tootell and published a few weeks ago in this series. It contains music ranging from negro spirituals and the "Rhapsody in Blue" to Dvorak's "Humoreske" and the "Lost Chord" as a finale which illustrates the whole idea of the interlude better than any other melody ever written.

Admitting that several items are on the classical side and some organists may be tempted to substitute others in consequence, I should like to point out that this interlude played as it stands should interest any class of patron, always provided the organist delivers the goods with that orchestral imitation and touch of showmanship which is absolutely necessary. Once more, thanks to the originator for his continued help and support in keeping Series No. 2 worthy of use by all organists.

A. W. O.

No.	Slide Matter.	Music.
1.	From earliest times melodies were improvised, and not written down; they were passed on orally from generation to generation.	A selection of Negro Spirituals by Herman Finck. (Keith Prowse.) Page 1 to first double bar.
2.	Many of the finest of such original melodies are those of the Negroes, which are termed "Spirituals"..	
3.	Here is one of the most beautiful of those Negro melodies, entitled "Deep River"	Ditto page 5.
4.	Although these tunes were inspired by deep religious feeling, strangely enough it is from these that modern "jazz" developed.	"Swing along" ditto page 7.
5.	An example of this development is the well-known melody from "Rhapsody in Blue"	Melody from "Rhapsody in Blue." Gershwin. (Chappell.)
6.	Each race of people originated and developed its own melodies, which are known as "folk-songs" ..	"The Londonderry Air." N.C.
7.	One of the finest of all these is the "Londonderry Air," which I am now playing	
8.	Composers are often influenced by folk-tunes; a familiar example is the beautiful melody from Sibelius' Tone-poem, "Finlandia."	Melody from "Finlandia." Sibelius. (Breitkopf & Hartel.)
9.	This tune so closely resembles a folk song, that it has frequently been erroneously described as a national melody of Finland.	Ditto.
10.	Another well-known example of the influence of national music on a composer is seen in Dvorak's "Humoreske."	"Humoreske." Dvorak. (Simrock.)
11.	You will, no doubt, have already noticed that all the best-loved melodies are very *simple* in style ..	Ditto.
12.	It is the *simplicity* and direct style which makes the instant and lasting appeal of all master-melodies ..	Ditto.
13.	An outstanding example of a simple tune with a universal appeal, is a famous song by that master of melody, Sir Arthur Sullivan.	"The Lost Chord." Sullivan. (Boosey.)
14.	The noble grandeur of this simple melody has hardly been excelled by any composer	Ditto.
15.	As long as the art of music lives, "The Lost Chord" will remain one of the best loved of all songs ..	Ditto.

THE LAFLEUR THEATRE ORGAN

ACE ORGANISTS AGREE—

"In describing this instrument, it is impossible to avoid superlatives." HAROLD RAMSAY.

"I heartily endorse the unstinted praise . . . given by both audience and press alike." H. ROBINSON CLEAVER.

"The entire performance of the organ—particularly for rhythmic playing—has been a revelation to me." SYDNEY TORCH.

"One of the greatest musical inventions of the age." PHIL PARK.

ALREADY INSTALLED AT:—Capitol Cinema, Cardiff. Commodore Cinema, Cippenham, Slough. Essoldo Cinema, Newcastle-on-Tyne. Maxime Cinema, Sketty, Swansea. Regal Cinema, Kennington. Theatre Royal, Bury, Lancs., etc. Harold Ramsay, Robin Richmond and others are touring with it.

Demonstrations given daily.

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GUILD MEETING AT ST. AUSTELL

Lecture on the Composition of Light

AT the first annual meeting of the Devon and Cornwall Court held by kind permission of Odeon Theatres, Ltd., at their St. Austell Theatre, on Sunday, June 25, a very fine lecture was given by P. A. Duncan, the Court's vice-chairman, on the functioning of the eye, the composition of white light, the spectrum, the speed of light, the wavelength of the various colours of the spectrum and their frequencies.

A number of practical models were demonstrated, and finally several films, including "By Short Wave to America," were shown on a 16 mm. B.T.-H. sound film projector.

The Court secretary, A. E. Battrick, outlining the activities of the Court since its formation, said that it was in January last that the first meeting was called in that same theatre. Since then they had enrolled a membership of 34.

The meeting was unanimous in its desire to carry on in its present form, and on the motion of Mr. Duncan, seconded by Mr. Howell, proposed a vote of confidence in the way the secretary was conducting the general business of the Court.

J. Williams, Educational Officer, took details of members' progress with the technical course with a view to forming a register which will give him a guide as to what line his own work should take.

A resolution was unanimously passed that headquarters be informed that before any definite decision was made as to altering the constitution of the Guild, all Courts be furnished with details of the proposals and the views of members generally be obtained.

Dates and details of lectures and meetings for July and August were then given. The next meeting is to be held at the King's Cinema, Camborne, by kind permission of Sound and Movement Cinemas, Ltd.

Before adjourning to the Blue Bird Café to partake of an excellent tea kindly provided by Odeon Theatres, Ltd., the chairman proposed a vote of thanks to Mr. Duncan, who had given a great amount of time to compiling the lecture and making the many models for the demonstration; to A. E. Battrick, and to Mr. Williams for his efforts on the educational side, and to Odeon Theatres, Ltd., for providing the theatre and tea, and to B.T.-H. for the loan of 16 mm. sound projector.

In view of uncertain weather, the long journey and vacations, the attendance of 20 projectionists was considered very satisfactory.

The Devon Court of the Projectionists' Guild at last Sunday's meeting

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

New Kinemas Planned

SEATON CAREW (Co. Durham).—Plans have been prepared for the erection of a kinema at Seaton Carew, Co. Durham.

ABERDEEN.—Aberdeen Picture Palaces, Ltd., is to erect a kinema, with seating capacity for 1,611 persons, near Woodside Fountain, Aberdeen. The cost of the building is estimated at £25,000.

STORRINGTON.—A kinema to the design of R. E. Hawkins, architect, of 6, Liverpool Terrace, Worthing, is to be erected in High Street, Storrington.

RADCLIFFE-ON-TRENT.—R. W. Cooper, of Russell House, Talbot Street, Nottingham, is the architect of a kinema to be erected at Radcliffe-on-Trent.

RECONSTRUCTIONS

SMETHWICK. — Plans submitted by Hewitsons, Ltd., for alterations to the Majestic Cinema, Bearwood Road, were passed by Smethwick Corporation, subject to no claim for compensation being made in the event of the Corporation taking steps to acquire land in front of the proposed improvement line.

RCA

STAND 18

C.E.A. EXHIBITION
BLACKPOOL, JUNE 25–29

The trend to-day is RCA

RCA PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, LONDON, W.C.2. Tel.: Temple Bar 2971 (12 lines)

BATTERY SALESMEN IN CONFERENCE

Chloride's Bournemouth Convention

WELL known in the kinema Trade as makers of the "Keepalite" battery system for secondary lighting, the Chloride Electrical Storage Co., Ltd., held its annual convention at Bournemouth last week, when the company's policy and selling plans were discussed by Exide delegates from all parts of Great Britain, Holland, Denmark, South Africa, Burma, and Australia.

The Convention started as usual with reception of delegates and an inspection of publicity and service exhibits, which was followed by an informal dance. On the morning of June 21 the serious business of the Convention was heralded by a civil welcome by the Mayor of Bournemouth, Alderman I. W. Dickinson, J.P., who welcomed the delegates on behalf of the Corporation. D. P. Dunne then formally declared the Sessions open, and called on C. J. B. Barlow, A.M.I.E.E., Exide Service Agent in Warrington, to take the chair for the remainder of the Sessions.

Sales Problems Discussed

In the evening dinner was followed by dancing until midnight with a diversion at 10 o'clock, when three of the Exide Staff discussed problems from the point of view of the Service Agent and the Company. This feature was well attended by agents and cleared up some difficulties which had been experienced during the previous year.

From the social point of view the high light of the Convention was the banquet on Thursday evening, writes the KINE. representative who was present. About 600 Exide agents and friends sat down to dinner, which was presided over by D. P. Dunne, managing director, supported by M. V. Schofield, sales manager, and honoured by the presence of the Mayor and Mayoress. After speeches, dancing continued until 2 a.m., interrupted by a delightful cabaret at midnight.

Friday saw the third and last Session of the Convention, when C. J. B. Barlow gave a summary, and H. V. Schofield, Exide Sales Manager, summed up the three days' meetings. At noon D. P. Dunne, Exide's Managing Director, expressed himself well satisfied with the tenor of the discussions, and expressed his confidence in the Company's continued success for the coming year.

Interesting Exhibits

The Exide Exhibition this year included a number of interesting exhibits, in addition to the usual display of service and repair equipment. An entirely new class of battery is that for A.R.P. The chief feature of this is that it can be stored almost indefinitely if the seals are intact and even after two or three years' dry storage will normally give at least 50 per cent. of its rated capacity after being filled with acid, and when recharged will be equal to new.

ASTORIA, CHIPPENHAM

Electrical Equipment

General Electric has been responsible for the supply of the major portion of the electrical equipment at the Astoria, Chippenham. This includes conduit tubing and accessories, electric wires and cables. The installation also includes G.E.C. switchgear, distribution boards and various lighting and wiring accessories.

Special lighting fittings of G.E.C. manufacture were supplied, these being equipped entirely with Osram lamps. Special points of interest regarding the lighting is the incorporation of Osira fluorescent tube lighting, together with a large number of Osram architectural lamps for visible decorative lighting purposes.

Name signs, by Claude General Neon Lights, Ltd., have also been installed, while the floodlighting of the exterior is by G.E.C. illuminating floods.

For emergency lighting a special secondary lighting battery and rectifier have been installed, with secondary wiring running to all principal lighting points.

The electrical installation was carried out by Colston Electrical Co., Ltd., Bristol.

Errol Flynn as he appears in DODGE CITY (First National)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING JULY 7

Date.			Time.	Place.	Title of Films.	Shown By.	Stars.	Cert
					LONDON			
Thur.,	June	29	3 p.m.	Piccadilly	Code of the Secret Service	First National	———	—
"	"	29	3 p.m.	Cambridge	Panama Lady	RKO-Radio	Lucille Ball	—
"	"	29	8.30 p.m.	Cambridge	Five Came Back	RKO-Radio	Chester Morris	—
Fri.,	"	30	9 p.m.	Leicester Sq.	The Sun Never Sets	General F.D.	Basil Rathbone	—
Mon.,	July	3	3 p.m.	Piccadilly	Poison Pen	A.B.P.C.	Flora Robson	—
"	"	3	8.30 p.m.	Cambridge	Man of Conquest	British Lion	Richard Dix	U
Tues.,	"	4	11 a.m.	Own Theatre	Mexicali Rose	British Lion	Gene Autry	U
"	"	4	3 p.m.	Piccadilly	I Was a Convict	British Lion	Barton MacLane	A
"	"	4	3 p.m.	Cambridge	North of Shanghai; Now It Can Be Sold; Community Sing No. 22.	Columbia	———	U
"	"	4	8.30 p.m.	Cambridge	Dodge City	First National	Errol Flynn	—
Wed.,	"	5	11 a.m.	Own Theatre	The Night Riders	British Lion	Three Mesquiteers	U
"	"	5	3 p.m.	Cambridge	Outside these Walls; Rattling Romeo; Community Sing No. 24.	Columbia	———	—
"	"	5	8.30 p.m.	Cambridge	Romance of the Redwoods; Happy Tots; Screen Snapshots No. 72.	Columbia	Charles Bickford	—
Thur.,	"	6	3 p.m.	Cambridge	Missing Daughters; Odd Sports; Washington Parade No. 1.	Columbia	———	A
"	"	6	8.30 p.m.	Cambridge	Blind Alley; The House That Jack Built; Screen Snapshots No. 73.	Columbia	———	—
"	"	6	3 p.m.	Piccadilly	Riding High	British Lion	Claude Dampier	—
Fri.,	"	7	3 p.m.	Piccadilly	Street of Missing Men	British Lion	Charles Bickford	A
					BELFAST			
Wed.,	July	5	10.30 a.m.	Imperial P.H.	Only Angels Have Wings	Columbia	Cary Grant	A
					BIRMINGHAM			
Tues.,	July	4	10.30 a.m.	Forum	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
"	"	4	10.30 a.m.	Futurist	Captain Fury	United Artists	Brian Aherne	A
Wed.,	"	5	10.45 a.m.	Scala	To-morrow at Midnight	General F.D.	Robert Kent	A
"	"	5	10.30 a.m.	Forum	Man of Conquest	British Lion	Richard Dix	U
"	"	5	10.45 a.m.	Paramount	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.30 a.m.	Futurist	I Was a Convict	British Lion	Barton MacLane	A
"	"	6	10.45 a.m.	West End	That Girl from College	RKO-Radio	Anne Shirley	—
					CARDIFF			
Fri.,	June	30	11 a.m.	Odeon	Captain Fury	United Artists	Brian Aherne	A
Tues.,	July	4	10.45 a.m.	Odeon	To-morrow at Midnight	General F.D.	Robert Kent	A
"	"	4	10.45 a.m.	Olympia	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
"	"	4	11 a.m.	Park Hall	The Man Who Dared	Warner	Charley Grapewin	A
Wed.,	"	5	10.45 a.m.	Empire	Dodge City	First National	Errol Flynn	—
"	"	5	10.45 a.m.	Odeon	House of Fear	General F.D.	William Gargan	A
"	"	5	10.45 a.m.	Capitol	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Odeon	That Girl from College	RKO-Radio	Anne Shirley	—
					DUBLIN			
Fri.,	June	30	11 a.m.	Grafton P.H.	The Four Just Men	A.B.F.D.	Hugh Sinclair	A
Tues.,	July	4	11 a.m.	Grafton P.H.	The Terror of Tiny Town	A.B.F.D.	Billy Curtis	U
					GLASGOW			
Fri.,	June	30	11 a.m.	Regal	Sweepstakes Winner	Warner	Marie Wilson	U
Tues.,	July	4	10.45 a.m.	Regal	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
"	"	4	10.45 a.m.	La Scala	Captain Fury	United Artists	Brian Aherne	A
Wed.,	"	5	10.45 a.m.	Paramount	The Saint in London	RKO-Radio	George Sanders	—
"	"	5	10.30 a.m.	Regal	Juarez	Warner	Paul Muni	A
Thur.,	"	6	10.45 a.m.	Picture House	That Girl from College	RKO-Radio	Anne Shirley	—
					LEEDS			
Tues.,	July	4	11 a.m.	Tower	The Arizona Wildcat	20th-Century-Fox	Jane Withers	U
"	"	4	10.45 a.m.	Ritz	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
Wed.,	"	5	10.45 a.m.	Tower	To-morrow at Midnight	General F.D.	Robert Kent	A
"	"	5	10.45 a.m.	Paramount	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Scala	That Girl from College	RKO-Radio	Anne Shirley	—
"	"	6	10.30 a.m.	Ritz	Juarez	Warner	Paul Muni	A
"	"	6	10.45 a.m.	Paramount	Captain Fury	United Artists	Brian Aherne	A
					LIVERPOOL			
Fri.,	June	30	11 a.m.	Paramount	Captain Fury	United Artists	Brian Aherne	A
Tues.,	July	4	10.45 a.m.	Futurist	To-morrow at Midnight	General F.D.	Robert Kent	A
"	"	4	10.45 a.m.	Forum	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
Wed.,	"	5	11 a.m.	Forum	Poison Pen	A.B.P.C.	Flora Robson	—
"	"	5	10.45 a.m.	Scala	House of Fear	General F.D.	William Gargan	A
"	"	5	10.45 a.m.	Paramount	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Trocadero	That Girl from College	RKO-Radio	Anne Shirley	—
					MANCHESTER			
Tues.,	July	4	10.45 a.m.	Oxford Street P.H.	To-morrow at Midnight	General F.D.	Robert Kent	A
"	"	4	10.45 a.m.	Tatler	Romance of the Sands (Short)	Ben C. Gibbs	———	—
"	"	4	11 a.m.	Tatler	Animals on Guard; Glamour Girl.	Ben C. Gibbs	———	—
"	"	4	10.45 a.m.	Theatre Royal	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
Wed.,	"	5	11 a.m.	Theatre Royal	Poison Pen	A.B.P.C.	Flora Robson	—
"	"	5	10.45 a.m.	Oxford Street P.H.	House of Fear	General F.D.	William Gargan	A
"	"	5	10.45 a.m.	Paramount	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Theatre Royal	That Girl From College	RKO-Radio	Anne Shirley	—
"	"	6	10.45 a.m.	Paramount	Captain Fury	United Artists	Brian Aherne	A
					NEWCASTLE			
Tues.,	July	4	10.45 a.m.	Westgate	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
"	"	4	10.45 a.m.	Haymarket	Juarez	Warner	Paul Muni	A
"	"	4	10.45 a.m.	Essoldo	Captain Fury	United Artists	Brian Aherne	A
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"	"	5	10.45 a.m. and 3 p.m.	Own Theatre	The Arizona Wildcat	20th Century-Fox	Jane Withers	U
"	"	5	10.45 a.m.	Paramount	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Essoldo	That Girl From College	RKO-Radio	Anne Shirley	—
					NOTTINGHAM			
Fri.,	June	30	10.30 a.m.	News House	The Gracie Allen Murder Case	Paramount	Warren William	A
Tues.,	July	4	10.45 a.m.	News House	Tomorrow at Midnight	General F.D.	Robert Kent	A
"	"	4	10.45 a.m.	Elite	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
Wed.,	"	5	10.45 a.m.	Hippodrome	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Scala	Man of Conquest	British Lion	Richard Dix	U
"	"	6	10.45 a.m.	Ritz	That Girl From College	RKO-Radio	Anne Shirley	—
					SHEFFIELD			
Fri.,	June	30	10.45 a.m.	Central P.H.	The Gracie Allen Murder Case	Paramount	Warren William	A
Tues.,	July	4	10.45 a.m.	Hippodrome	The Girl and the Gambler	RKO-Radio	Leo Carrillo	—
Wed.,	"	5	10.45 a.m.	Cinema House	Golden Gloves	General F.D.	Victor McLaglen	U
"	"		10.45 a.m.	Central P.H.	The Saint in London	RKO-Radio	George Sanders	—
Thur.,	"	6	10.45 a.m.	Cinema House	That Girl From College	RKO-Radio	Anne Shirley	—

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